

MUSIC & DRAMA

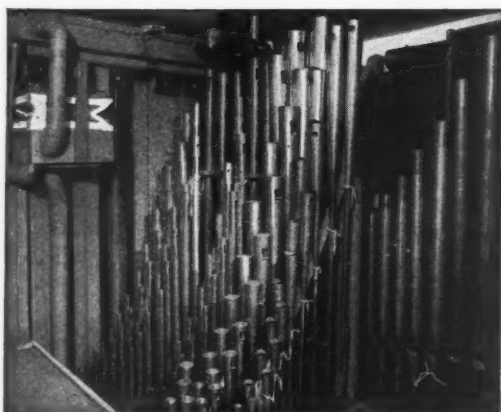
ROUND-THE-TABLE CAROL SINGING
as devised by Donald D. Ketting and exemplified by his choristers in the
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especially for T.A.O. readers to whom it is recommended
as one of the finest pre-Christmas services.

The American Organist

OCTOBER, 1947

Vol. 30, No. 10 - 25¢ a copy, \$2.00 a year

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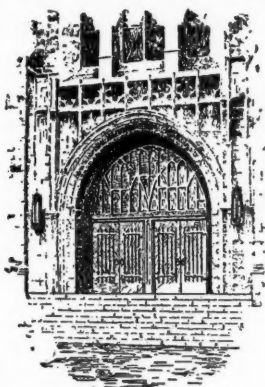
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REPERTOIRE AND REVIEWS

Prepared With Special Consideration for the Average Organist

Christmas Music

*AWC—Baldwin, ar.C.-W.—"Little Lordeen"
Dm. 12p. u. me. Witmark 16c. "A Gaelic Christmas fancy," it says, and a most unusual text too. Very hard music here & there, and consequently only for the best-trained choirs and congregations.

A8C—Elmer Burgess—"Carol of the Annunciation"
Dm. 12p. u. me. Gray 18c. W.J.Milbourne text. Opens with 4-part chorus humming an accompaniment while a baritone sings melody and text, in 6-8 rhythm, something for serious workers. In places the voices are divided, 4-part for the men, 3-part for the women.

*AC—Burgundian, ar.Bartholomew—"Along the street"
Am. 11p. u. me. Galaxy 18c. Opportunities for some neat phrasings, strong rhythms, and all that; each must examine this for himself, as the Reviewer won't take responsibility either way.

A7C—Robert Elmore—"Manger at Bethlehem"
Dm. 7p. md. Galaxy 18c. An attempt at atmospheric music with lots of special composition devices to gain the effects; you'll have to look this one over for yourself. If music stops with a good idea, this is grand enough; if you want more than that, it's up to you.

A6(J)C—Wm. A. Goldsworthy—"Silver Lamps"
Dm. 8p. me. Gray 16c. W.C.Dix text. Again a good composition idea, juniors in 2-part against the chorus, with the two not slavishly following each other. All right for its one specific purpose, but it's not up to the wellknown Goldsworthy standard of music from the heart.

AC—Richard Kountz—"Rise up early"
F. 11p. me. Galaxy 18c. Text by Composer. This has what it takes, but the Composer doesn't. Yet the structure won't spoil it if you know why they let choirs sing on Christmas Sunday. Want an anthem that just pops along and makes everybody glad it's Christmas? Get this one.

A5(J)C—Cecil E. Lapo—"Love came down at Christmas"
Am. 4p. me. Morris 15c. C.Rossetti text. Opens with sopranos or juniors singing the text and melody against running passages hummed by the women. Then the full chorus, women humming, men singing their own text, juniors again taking top melody and text.

A5(J)C—Cecil E. Lapo—"Shepherds had an angel"
Gm. 4p. me. Morris 15c. C.Rossetti text. Chorus hums while the juniors sing a unison melody and the text, the Composer relying on his minor key to give the flavor.

A6(J)C—Ralph E. Marryott—"Midwinter Carol"
E. 8p. u. me. Gray 16c. C.Rossetti text. Has elements of real conviction here & there, but the women must sing in 4-part and the basses 2-part. Complications that tend to make musical expression more intricate will likely discourage many choirs; for after all, what humanity wants is musical beauty in digestible form. Those who like to work hard making a thing go, can make this one go; but it won't go of itself.

*A2C—O'Hara, ar.MacLean—"O little hills of Nazareth"
Ef. 4p. e. Witmark 15c. H.J.Brandon text. Ah, the first piece of real music we've seen in a dog's age. It has melody, it has rhythm, it has harmony—and none of them is ruined by dragging a ten-ton truck over the notes. O'Hara wasn't worrying about a name for himself; he only wanted to write a piece of pretty music, and he did.

*AC—C. A. Peloquin—"The Christmas Child"
Ef. 6p. u. me. Witmark 16c. This one is quite likely to appeal to certain types of organists enjoying intricate handling of effects, but only the best-trained choirs will make it intelligible to the congregation. That's the way the Composer wanted it; that's the way it is.

AW3C—F. C. Schreiber—"While shepherds watched"
E. 8p. d. Gray 16c. N.Tate text. Here's a neat one, rhythmically inviting, making hard work if the choristers are afraid to go ahead and have a good time. Average choirs had better stay away.

*A8C—Spiritual, ar.Marryott—"Go tell it"
G. 6p. u. me. Gray 16c. The old Negro melody sung by a baritone against 4-part men's voices humming; then the women take it in 4-part; then everybody. The melody will sound familiar and give a congregation pleasure thereby. Organists like their own choirs' singing in 8-part but we have yet to meet one who likes the other fellow's choir in that sort of work. It's a queer world.

CHRISTMAS AND NEW YEAR SONGS

*French, ar Richard Manning—"What is this fragrance?"
D. 4p. e. Galaxy 50c. Range D-D, English and French texts. On the serious order but melodious and simple.

Dr. Eric DeLamar—"Break new-born year"
D. 3p. e. Witmark 50c. Text from Presbyterian hymnal. Easy range but a strong song for good singers and good congregations; excellent qualities all through.

AO—Mozart—"Requiem"
77p. md. G. Schirmer \$1.00. Latin text only. Our readers already know what this is, so it is necessary here merely to report its availability.

Organ Music

Enrico Bossi—Crepuscolo
Af. 6p. me. Edward B. Marks \$1.00. One of the manuscript's remaining unpublished after Bossi's death, a combination of melody-piece and harmonic, both styles being on the rather rich order, yet classic and of good structure. It brings to mind again the earnest richness of Mr. Bossi's playing in his New York Wanamaker recital where, for pure musical enjoyment, he overtopped so many other distinguished players from abroad who were being presented there. Not for tune-lovers but for the better average of humanity who can meditate with themselves without being bored. Get it, Miss Soosie; you can handle it all right.

Enrico Bossi—Prelude & Fugue
Dm. 15p. md. Edward B. Marks \$1.25. Another hitherto unpublished manuscript. If a composer cannot write in decent counterpoint as did Bach—and none has yet been able to do it—then when writing a fugue piece, strike out in some new style. That's what Bossi here does. His Prelude, I think, is a splendid concert piece for opening any recital, either common or uppish; it has dash, fireworks, true organistic style, and more than sufficient musical value to make it worth hearing. Unless the player put some heart & color & freedom into it, that fugue theme would not interest me enough to listen to it; but put those values in and we have a lovely gem of a contrapuntal piece to begin with. After that, let it go and grow into anything your own heart tells you to do, and once again you'll have a real piece of music. But pretend it's only a fugue, to be played like the Frenchmen and Germans tell us to play Bach's fugues, and it will be a pain in the ear and heart both. I think a great artist, like Claire Coci for example, will be able to do wonders with this one, and it will be worth all the work too.—T.S.B.

Allanson G. Y. Brown—Three Religious Pieces
11p. e. McLaughlin & Reilly 75c. Shrine of St. Joseph is a harmony mood piece opening ff on crashing chords of the kind so many organists delight in; some dissonances but not offensive, as they fit into the picture of mystery Mr. Brown is trying to paint. For average but good organists, and serious services—though picture music like this is not at all out of place on a recital program. And this is good enough too, even if it wasn't written in 1422. Elevation is more for the church service, good for its purpose too.

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Folio No. 2
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Folio No. 15
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Communion is also a church piece, good as a prelude or in any other spot. These three pieces, in one cover thus at 25c each, are practical music worth more than they cost.

Dietrich Buxtehude—Album of Four Pieces

19p. me. Elkan-Vogel \$1.75, edited by H. William Hawke. Our Father Who Art in Heaven is, obviously, a prayer, and obviously must be taken slowly, reverently, softly if it's not to be blasphemous; and it makes lovely meditation music when played that way on rich, warm registrations; not difficult at all. Canzonetta in G is a gem, concert music, sprightly, and you can take it as fast as you want without spoiling it for yourself, though taken too fast it will not get over to the audience for whom you're presumably playing it; this makes Buxtehude seem much more like the guy Bach would admire. Are there some organists around who can play fast music without making it also loud? Canzonetta Dm is a delightful fugue on a charming theme that is perfectly workable, and if the first two pages are sufficiently staccato the bungling of the registration won't hurt too much, though Mr. Hawke doesn't suggest any. On the third page, marked More Brilliant, try it more softly, more expressively, more slowly and you'll certainly make people like it. Then it builds up nicely and trots to its finish. A fine fugue for anybody's recital. I Thank Thee Gracious Lord is lengthy and a bit complex, with the theme coming grandly here & there. Steak is fine, but if the cook puts a quart of vinegar on it and burns it to a cinder, would anybody like it? How can people like organ music if it's roared at them on intolerable fortissimos? Mr. Hawke doesn't ask for super loudness but the 1947 habit of the profession will certainly impose such nonsense on music the minute the name Buxtehude is spotted. What a pity.—T.S.B.

Dr. Roland Diggie—Scherzo & Fugue

Em. 14p. d. Witmark \$1.50. Scherzando is a sprightly combination of theme, rhythm, snappy chords, and a lot of on-the-surface happiness for the public—also a bit of hard work for the organist. The page is not cluttered up with a superfluity of notes; it's clean, sharp, emphatic line-music that knows where it's going and gets there without delay. Fugue has a good theme that says something intelligible and it's handled with skill, again keeping the page free of notes that are unnecessary; it would make excellent concert materials if not buried under ten tons of legato muddle. This is not the Dr. Diggie who dashes off ditties for dopes; it's the Diggie who enjoys life, has a sharp tongue and a ready wit, who knows music from bottom to top, and who here writes something he knows nobody will use. In spite of it all, he signed his own name to it. What a pity; he should have dug up some name from the early thirteenth century; then everybody would play it. I say it's one of the best of modern pieces of serious organ music.—T.S.B.

Will C. Macfarlane—Ad Ecclesiae Gloriam

D. 6p. me. Schirmer 50c. Begins like the old-fashioned postlude but soon changes to a 12-4 rhythm and grows nicely melodic and rhythmic. Can make either a good prelude or postlude, preferably prelude; title is right for it.

August Maekelberghe—Let all Mortal Flesh Keep Silent Csm. 12p. d. J. Fischer & Bro. \$1.25. It begins with a pedal theme, answered by harmonies and dissonances on Vox, Aeoline, and Tremulant, in the Swell; then a Swell undulating motive under an Oboe melody, with the Pedal saying an effective word here & there. Then sprightliness in the manuals alone Leggiero and rather high on the keyboard. So far so good, and excellent. Then on p.5 some 3-part writing that lets its three voices chatter along in classic conversation, turning into crashing chords that indulge in dissonances as readily as consonances. This part doesn't say much to me on the piano, but knowing the caliber of Mr. Maekelberghe's personality and musicianship, I'd want to hear it on an organ first, for I've never found Mr. Maekelberghe using words that don't say something worth listening to. On p.9 we get back to the other materials again and soon

reach the end. On an upperwork organ I don't think so; on a large organ with lots of richness, definitely yes. But it will be hard work. The piece begins p, ends ppp. I say this is a piece of literature no professional organist dare ignore.—T.S.B.

Flor Peeters—Symphonic Fantasy

Fsm. 12p. d. Gray \$1.00. Based on an Easter plainsong. It opens ff on a brilliant & dashing theme that makes it ideally suited to serve as your Easter morning prelude. Since nothing is more horrible than long-sustained organ fortissimo, this piece eases up on page 2 with an attractive interlude and then a bit of counterpoint in fugue style on a theme that shows good invention but makes life tough for the audience. But audiences can take a lot of horrors if only they can have a bit of simple loveliness such as the Vox Humana passage on page 6. So all things considered, here's a grand Easter morning prelude for your church service. It winds up fff. And it's exclusively for the upper-crust organist who thinks quite highly of himself (rarely of his hearers); he'll have a good time, and we think he will make his congregation have a good time too.

Arnold Schoenberg—Variations on a Recitative

28p. d. Gray \$2.00. In Mr. Strickland's famous Contemporary Organ Series, this time with comments and registration by Carl Weinrich. Registration? Bless you, Mr. Weinrich gives two complete prefatory pages of solid registration indications, and it's more than interesting to study exactly what he suggests. Now if they're going to all that trouble they should have added the stolist of the Princeton University organ on which these registrations were intimately developed. Let Miss Soosie stay away from this; everybody knows Mr. Schoenberg's reputation, so nothing need be said here—anyway who would pay attention to the verdict of a reviewer when a man of great fame contributes his first composition to a given realm? Certainly no good T.A.O. reader would. Some will accept the piece merely because Schoenberg wrote it, while others will reject it for that same reason. It cost the H. W. Gray Co. a pile of money to get & produce this; any top member of the profession who fails to buy it will automatically thereby indicate that he'll not be among the top members many more years; the best workers in every realm must know what is going on, whether they approve and use or disapprove and reject.

Jaromir Weinberger—Six Religious Preludes

23p. me. Gray \$1.50. Titles: The Way to Ephraim, Woman of Bethany, An Advent Psalm, Czech Christmas Carol, Actus Tragicus, House Upon a Rock. These are not chorale preludes written down to hymntune standards; they are original compositions, mostly in the nature of tone-poems. Here we need neither bury Caesar nor praise him. Mr. Weinberger has abundantly proved that whether or not he has something to

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The Judges of the Contest

Dr. James Francis Cooke, Editor of *Etude*.
 Dr. Harl McDonald, Manager of the Philadelphia Orchestra Association.
 Dr. John Finley Williamson, President of Westminster Choir College.
 Seth Bingham, Associate Professor of Music at Columbia University, and Organist of the Madison Avenue Presbyterian Church, N. Y.

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1. All compositions submitted must be original.
2. All compositions submitted must be for bells with organ or choir, and must not exceed five minutes in length.
3. Contestants should not put their names on compositions, but should submit them in an accompanying letter.
4. Compositions must be written legibly, in ink, and on music composition paper.
5. All entries must be postmarked before Dec. 15, 1947.
6. Contestants may submit as many entries as they wish.
7. No compositions will be returned. It is suggested that you keep copies of your entries.

8. The composers retain all customary property rights in their compositions. Schulmerich will use them only with the composers' permission.
9. The decisions of the judges will be final.
10. No member of the Schulmerich Electronics organization or its advertising agency may participate in this contest.
11. All entries should be addressed: Schulmerich Electronics, Inc., Dept. PC, Sellersville, Pa.
12. Contestants must be residents of either the United States or Canada.

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say, he can talk eloquently—and that's right up the church alley, as the urchin (and some of the rest of us) might say. Ideal church music. Doesn't make you stop meditating and listen to the organist; rather furnishes a spiritual background to encourage and direct those meditations. Some of the pages are grand, some ordinary; some are truly inspired, some padding, though never offensively trivial padding by any means. Miss Soosie need not be afraid of this; in fact it will do her good, for even if she feels she can get into the mood of only half of them at first, her money is well spent. Why be a nobody? Come on, Miss Soosie; get these and get to work on them. Here we have music written for the church. Now let the churches use it, churches high and churches low; it fits all. But be doubly sure you have a printed calendar with the titles of your music included.

BACH, Marcel Dupre's Edition, Vol. 9
Eighteen Miscellaneous Chorales

13x10. 84 pages. paper-bound. Bornemann-Gray \$3.75. Mr. Bach was then, it says here, "Composer of the Royal Court of Poland and of the Elector of Saxony, Capelmeister and Director of the musical Choir in Leipzig," which is what the manuscript of J.S.B. had to say about it. Of course the same fine prefatory materials in English, French, and the original German; and again with the first stanzas of the hymn-texts given also in the same three. Divide 18 into 84 and the lengths are indicated; Come Holy Ghost, the first one, is 9 pages, and the second one on the same title is 7 and right off the bat Mr. Dupre hands the organist a clef he's not accustomed to using—which is either good or bad, as you choose. Suppose we call it good. It makes the organist work harder, and all too much Bach is not worked over enough before public performance. Furthermore the presence of these stanzas of text ought to be enough, if they're studied as they should be, to show why much of this is church music, not concert; in view of all the concert pieces Bach has given, what can be the warrant for defaming these things in secular use? Or isn't the church service good enough for today's organists? Take By the Rivers of Babylon (No. 3 here) as an example; doesn't it mean nothing less than devotion if you play it decently? Difficult? Not at all; it's to be taken slowly, reverently. But again a strange clef, strange to all but orchestral music. Lord Jesus Christ Unto us Turn, most attractive music, 3-part, clean-cut and thoroughly appealing on the kind of registration available in American but not French or German organs—something every player here should take into account but probably won't. And so on through the book. What's it all about? Mr. Dupre here tells you, in English; if music is written because a composer wants to, there's little to worry about but what the stuff sounds like to you; but when, as here, a composer writes with a definite mood in his heart—and we entirely forget that Bach did have a heart—it's a different story and we must know what that mood was. Glory be, Dupre and the H. W. Gray Co. tell us plainly. It's no wonder organ music was important in churches so long ago, more important then than now, it's my guess.—T.S.B.

G. F. HANDEL, Marcel Dupre Edition, Vol. 3
Four Concertos—Thirteenth to Sixteenth

13x10. 59 pages. paper-bound. Bornemann-Gray \$4.00. As in Mr. Dupre's Bach, we have prefatory materials in English, French, and German; the Concertos have here been arranged, fingered, and annotated by Mr.

Dupre. Vols. 1 & 2 each contain six Concertos similarly treated. No matter what else we want to say about happy-go-lucky Mr. Handel, he did remember the lack of musical erudition in his audiences and he had the boldness to do something practical about it; so he handed them a lot of fireworks and trivial tunes to keep them happy. Which was more than Bach was willing to do very often. Because today the public still figures Handel as a great composer, the organist can have a lot of fun playing these things without losing face. The only dangerous part of it is that all too often the player treats the music seriously instead of lightly. If some 1947 composer offered pieces like this, Mr. Gray would shudder and Mr. Dupre run a mile. But seriously now, take a look at that Allegro on p.56 and give just one good reason why it should not be heard on even the most self-respecting organ recital program today? Handel made people like the organ and his concertos; you go out and do it too. Forget your dignity, and you'll succeed. The volume has lots of pieces just as good, for the purpose. And giving the public some real enjoyment is certainly a worthy purpose.—T.S.B.

Early Italian Album—Ed. H. William Hawke
23p. me. Elkan-Vogel \$2.00. Pasquini's Pastorale opens with two pages of easy melody and closes with five pages of livelier materials which deserve colorful, not commonplace, registration. Cavazzoni's Ricercar of six pages is of contrapuntal construction, on Tone 1. Frescobaldi's Toccata Cromatica per l'Elevazione is of four pages, solemn church music for the purpose its title indicates; his Toccata per l'Elevazione is of two pages and is about as chromatic as the other. Martini closes the book with Air With Variations, four pages, opening gently, closing with some rapid diatonic scale runs.

MASTERPIECES OF ORGAN MUSIC

Selected and edited by Norman Hennefield

Vol. 56, Georg Boehm, Lord Jesus Christ be Present Now, Our Father Who Art in Heaven, 16p. me. Liturgical Music Press \$1.50. Boehm's father was an organist, he himself entered the university a year before Bach entered the world. Mr. Hennefield says Boehm created a new style of choraleprelude, the fourth, and brought "chorale elaboration to a peak exceeded only by Bach." The first piece opens gracefully, simply, and then goes on with elaborations in contrapuntal style for four more movements. The second gives just one 'verse.' How can anyone justify the type of nondescript registration used generally on such a bit of music as that on page 3? Mr. Hennefield betters it somewhat but is evidently afraid to go too far; why not take a try at lovely rich solo voices for each hand? It's an Allegretto that should be a gem under the right fingers.

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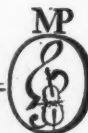
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Reviews by ROLAND DIGGLE, Mus.Doc.

Felton Rapley—Breton Berceuse

An attractive 4-page piece by a new English composer that will make a nice prelude. A good tune appears first in the top, then in the tenor with some pleasant writing for the right hand; it builds to a big climax and ends on soft strings. You will like it. Ascherberg-Hopwood-Crew.

Dr. Leo Sowerby—Sonatina

A large-scale work from this composer is always an event; here he gives us his most individualistic work since the great organ 'symphony.' The first movement, to be played in a placid manner, is built on a 6-bar theme in the left hand, repeated eight times with some excellent writing for the right hand; pedals join at 9th repetition, take the theme in the 11th, with a stunning buildup on the manuals. There are 16 appearances of the theme; the movement ends softly. The slow movement, 5 pages, will require careful registration and the performer will have to do more than just play the notes; it is marked Very Slowly and I am sure the Composer means it. The third and most difficult movement, marked Fast and Perky, is 12 pages of jolly music that should come off well under the hands of an organist who enjoys "modern" music. In this work Dr. Sowerby has given us one of the best & most interesting pieces for organ that have appeared in many a long day. Not too difficult for any good organist. I urge our recitalists to give it a wide hearing. Gray.

Seth Bingham—Harmonies of Florence

I have always thought this suite to be the Composer's finest work; it is good to have it available again. Of the five movements I like Florentine Chimes and Twilight at Fiesole best; they can be made most effective on a modest instrument. By all means get this set. Gray.

Dr. Philip James—Novellette, Festal March

This composer has given us far too little organ music; while these two pieces are quite different from his splendid Sonata, they will prove of interest for their practical value. Festal March, Perstare et Praestare, is a first-rate bit of music, melodious, brilliant, quite thrilling in spots; it cannot fail to make a hit with listeners everywhere. Of average difficulty, it needs a fairly large organ. For any festival don't pass this up. Novellette is on the quiet side, 7 pages, easy to listen to; you will enjoy playing it. I have a feeling the Composer was on some sort of a diet when he wrote this; it lacks his usual punch. Gray.

Flo Petters—Nostalgia, Gavotte Antique, Morning Hymn

Three little 4-page numbers published separately, the result of the Composer's tour over here. They contain nothing that a dozen of our own men could not have done as well or better. Too slight for recital use; only Morning Hymn seems right for service. Perhaps they were written for young students—for whom they should prove useful. Gray.

Eric H. Thiman—Tune for the Tuba

If you have a good Tuba, or a good reed, or even a good Diapason, get this jolly 4-page bit. It has a fine tune, a first-rate contrasting section, and comes off in fine style. Too many Tuba pieces get awfully tiresome before the last chord. This is the right length; you and your listeners will enjoy it. Novello-Gray.

Marcel Dupre—Complete Works of Bach

What an amazing edition this is, and what a debt the profession owes Mr. Dupre and the publisher. The more I

use & study it, the more I feel that every organist worthy the name should have the complete set; certainly every public library in the land should have it. I suppose some of you will say, "There's old man Diggle gone off the deep end again." Well, say it, you blighters. But as far as I am concerned, this edition is the last word and if you study it and use it as it should be used, you will play Bach like a man and not like a mouse, scampering all over the place just for the 'ell of it and not knowing half the time what you are doing. These old ears have heard enough Bach to know that every mark Mr. Dupre makes—and heaven knows he makes enough of them—means something, and that something is what makes the music live, believe it or not. If I could not buy the complete edition at one fell swoop I would get one volume a month even if I had to wash dishes to earn the money. I do not care if you ever play it in public; the point is that if you are going to be an organist, this music and what Dupre tells you, should be in your blood. I would just as soon listen to the complete works of the Rev. Scotson Clark as the complete works of Bach—which is just a stunt; but you must know the music, and, so help me, no one is going to make it as clear and interesting as Mr. Dupre. (Some of the boys are not going to like this.) Gray.

Roland Diggle—Christmas Rhapsody

One of my best-sellers over the past decade has been Christmas Carologue; I have been asked time & time again to do another number along the same lines. Well, here it is; a Rhapsody on some favorite carols, dished up in such a way that you will not have to spend much time learning it; and if you have only a small instrument you can rest assured it will come off all right. Dollars to doughnuts, your congregation is going to love it. Come on, boys & girls; unbend a little and give the customers a run for their money. Schubert.

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EXPLANATION OF ALL T.A.O. ABBREVIATIONS

● MUSIC REVIEWS

Before Composer:

*—Arrangement.

A—Anthem (for church).

C—Chorus (secular).

O—Oratorio-cantata-opera form

M—Men's voices.

W—Women's voices.

J—Junior choir.

3—Three-part, etc.

4—Partly 4-part plus, etc.

Mixed voices and straight 4-part if not otherwise indicated.

Additional Cap-letters, next after above, refer to:

A—Ascension.

N—New Year.

C—Christmas.

P—Palm Sunday.

E—Easter.

S—Special.

G—Good Friday.

T—Thanksgiving.

L—Lent.

After Title:

c, q, cq, qc—Chorus, quartet, chorus (preferred) or quartet, quartet (preferred) or chorus.

s, e, t, b, h, l, m—Soprano, alto, tenor, bass, high-voice, low-voice, medium-voice solos (or duets etc. if hyphenated.)

o, u.—Organ accompaniment, or unaccompanied.

e, d, m, v.—Easy, difficult, moderately, very.

3p.—3 pages, etc.

3 p.—3-part writing, etc.

A, f, B, m, C, s.—A-flat, B minor, C-sharp.

● INDEX OF ORGANS

a—Article.

b—Building photo.

c—Console photo.

d—Digest of detail of stoplist.

h—History of old organ.

m—Mechanism, pipework, or detail photo.

p—Photo of case or auditorium.

s—Stoplist.

● INDEX OF PERSONALS

a—Article.

m—Marriage.

b—Biography.

n—Nativity.

c—Critique.

o—Obituary.

h—Honors.

p—Position change.

r—Review or detail of composition.

t—Special series of programs.

t—Tour of recitalist.

*Photograph.

● PROGRAM COLUMNS

Key-letters hyphenated next after a composer's name indicate publisher. Instrumental music is listed with composer's name first, vocal with title first. T.A.O. assumes no responsibility for spelling of unusual names.

Recitals: *Indicates recitalist gave the builder credit on the printed program; if used after the title of a composition it indicates that a "soloist" preceded that work; if used at the beginning of any line it marks the beginning of another program.

Services: *Indicates morning service; also notes a church whose minister includes his organist's name along with his own on the calendar. **Evening service or musicale.

...Obvious Abbreviations:

a—Alto solo.

q—Quartet.

b—Bass solo.

r—Response.

c—Chorus.

s—Soprano.

d—Duet.

t—Tenor.

h—Harp.

u—Unaccompanied.

j—Junior choir.

v—Violin.

m—Men's voices.

w—Women's voices.

off—Offertoire.

o—Organ.

3p.—3 pages, etc.

p—Piano.

3 p.—3-part, etc.

Hyphenating denotes duets, etc.

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THE AMERICAN ORGANIST

October 1947

Out of Washington--Something Good!

By JOSEPH S. WHITEFORD

Who makes money in the law business and spends it in the organ world

MY STORY of this organ is one of haunted churches, dusty theater lofts, pilfered residences and pounds of flesh invisibly asserting themselves behind each note, and each of them has found its way into what now comprises this rather singular instrument. I am sure it would cause a G. D. Harrison to journey to wherever Bach is and form a blood pact against me. However, I am ready to take issue anytime with those who would holler baroquely (I mean squeal) that I do not have ensemble, clarity, etc. Strangely, I find that those who listen to organs seldom fall off the edge of their chairs waiting and discovering the entrance of a theme in the 16' octave.

Enough of the sarcasm. What I am interested in is building a residence organ with a maximum of expression, a variety of non-assertive colors and flexibility; and I am not concerned about trying to fool anyone by duplexing. Obviously, it would be impossible to get the same effects otherwise, for the cost and size, say I—thus cinching it that I won't enter the purist's heaven (I am really not concerned—trying to get the low-C of the 16' Diapason in a 12' room has precluded that possibility already).

As indicated in the stoplist, the Swell and Great are practically as one, being in a room 24x9x12, but there are two sets of swellshades at the opposite ends of the room which, when operated separately, give a surprising two-box effect. The Echo Organ, strings not yet complete, is in the back stairway and speaks through a door on the stair-landing some 35' circuitously away from the rest of the organ and the room into which the latter speaks. This gives a nice distance effect. In fact, so nice that the female member of the household on first hearing it, exclaimed, "Why, it is wonderful—I won't have to dust the back stairs anymore." Oh well.

One will notice the abnormal pressure on the Echo Organ. I took great pains to sound-insulate the chamber. When open it gives sufficient volume to be antiphonal in character and is useful as such with the rest of the organ. When closed it is very soft and distant. The swell-effect is created by the door of the back stairway; it is opened and closed by an improvised swell-engine that really beats Richard. The house is practically haunted when that door starts moving all by itself; but it produces a terrific swell-dynamic.

One day I decided to devise a method of playing the piano from the organ and started by using magnets to depress the piano keys but was dissatisfied, by the mechanical nature of the result. So the finished product is a vacuum

Here's a man who thinks organs should make attractive music and he doesn't care whether the laws of this & that condemn or condone, so long as he can get out of Washington and cross the state line to his Maryland home and beautiful organ music.

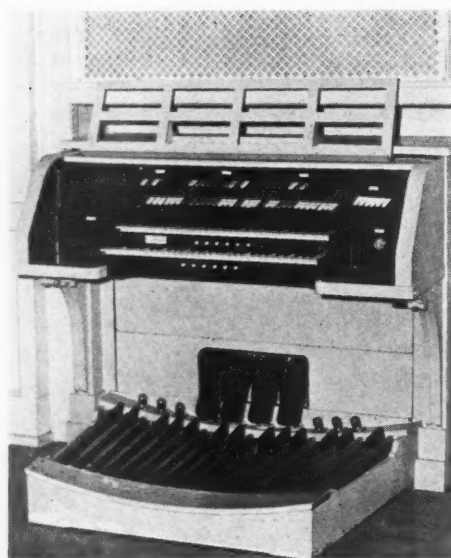
system operating pneumatics which depress the piano keys with a somewhat better touch than the magnets. Magnets however control these pneumatics and are operated from the organ relay. By means of a connection to a swellpedal on the organ I can get as wide a piano volume-range as the average pianist can. The sustaining pedal is operated by any note on the pedal board. The effect is satisfying and useful because of the blend of the instruments and the extent of control. I suppose the day will come when I will have to make a mutation of the piano to "get rid of its dull, tubby character." Of course, like the orchestra, the piano has done rather well so far with its own natural harmonics.

The Chimes are Maas electrically operated (not amplified) and installed upstairs in the house. This affords them the charm of distance while the facility of electric control gives sufficient volume to assert the tone above mf organ when necessary. The rheostat controlling them is operated by a swellpedal.

Early in the game I found moisture and heat to be crucifiers or saviors of the organ, so I designed a device which would measure the water-content of the air and automatically keep that content at a desirable percentage without endangering the reeds or wood parts. This, plus automatic heat-controls, has kept the organ entirely free from ciphers for ten years, even though some of the chests are thirty years old, with their original leather. In the summer, since Washington is very humid, it is necessary to remove moisture from the air. To do this, flaked calcium chloride on a screen will condense the humidity in the air and allow it to be drained off, thus considerably reducing the effect of excessive moisture.

So much for the mechanical, save a confession: The All Swells to Swell Reversible is operated from the top G of the pedalboard, a steal from Hammond's stop arrangement, I suppose. Ever since I did that I knew Virgil Fox could never play this organ without that note. Anyway, it is very easy to hit and there is no hunting for a piston.

Tonally there are several novel features. First, there is the 5r String Chorus which was made by Austin. With the Pedal Organ, it is of a wonderfully rich Bass Viol character. In combination with the other strings, it gives great brilliance and clarity, particularly in the 8' and tenor octaves. Tenor-C



THE WHITEFORD CONSOLE
from which the owner makes his pipes play where & when he wants them regardless of any theoretical objections to unification

is only 1 1/16" in diameter for the three straight ranks and 2 1/8" for the two flared. With full organ you'd expect the C⁴ octave to be too bright, but it blends well and gives the fire of a mixture plus its other utility in the string ensemble. The Pedal has considerable authority with the Quint, Trombone, and Trumpet, the 16' Diapason completing the scheme.

The Diapason is bright and clear, yet not unduly assertive at the top, the scale being kept on the large side at the top. The Violin Diapason, considerably smaller in scale, is a good foil for it and produces the Principal, particularly useful with other stops. I have long since persuaded the Nanny Goat from the Vox Humanas and decline to accept the usual prejudice awarded that stop. The Oboe is open and on the

poignant side. It finds solace with Karg-Elert and the like, in addition to producing a modified extension, the 16' reed, giving a good Pedal definition to full-organ.

This organ plays everything from the old masters on up through the transcriptions to popular music; from operatic accompaniments to Hawaiian guitar and even improvisations on "We Won't Get Home Until Morning." That's why I built it this way and hope it will be judged accordingly. By next year I hope it to be double in size, but meanwhile, as T.S.B. would possibly agree, it furnishes a needed retreat from the governmental dissonances one witnesses in Washington!

ADDENDA

Scale details: Pedal 16' Diapason bottom octave is 12x14 ow (open wood) with the rest of it from the Great where the details are 42s 17h 73m (42 scale, halves on the 17th pipe, 73 metal pipes). In the Great, similarly abbreviated, Violin Diapason 50s 18h. It's doubtful if anyone in Washington ever knows what he's talking about, but anyway Mr. Whiteford says the details of three of the String-Chorus ranks are 62s 3/10m 1/5u 21h, and of the other two 62-56s 3/10m 1/5u 20h. If you're too tired to look up these abbreviations (February p.71) don't blame it on anyone but yourself; being in Washington, Mr. W. is supported by the long-suffering taxpayers and doesn't have to work for a living, so T.A.O. induced him to use a few of his innumerable leisure hours to give us these and other facts.

"Since I wrote last I've added and subtracted, changing scales, tossing out the Trombone until I get more room to handle it, and doing away with Pedal pipes that are silent most of the time. I consider the 16' Pedal Diapason of 12 pipes as a separate voice because it is totally different in character from the manual Diapason and as soon as I get the room the remaining pipes will go in. I believe in adding all the manual voices I can; they're worth a . . . [Tut, tut; we want Miss Soosie to read this] lot more in anybody's organ than a forest of unused Pedal pipes.

"I also make the mistake of believing that people (not organists, but normal people) [Oops!] like to hear beautiful

CHEVY CHASE, MD.

Joseph S. Whiteford Residence

Builders: Everybody

Begun: 1934

To be completed: Who knows? Nobody in Washington ever completes anything.

Owner, Designer, & Optimist, Mr. Whiteford himself.

V-20. R-24. S-59. B-35. P-1608.

PEDAL 6 1/2": S-12.

16 Diapason (G)

Doppelfloete (G)

Clarabella (S)

10 3/4 Doppelfloete (G)

8 Diapason (G)

Doppelfloete (G)

Clarabella (S)

4 Doppelfloete (G)

16 Oboe (S)

8 Trumpet (S)

Oboe (S)

16 Piano

GREAT 5 1/2": V-6. R-10. S-21.

Enclosed

16 Clarabella (S)

8 DIAPASON 42 85-16'

V. DIAPASON 50 73m

DOPPELFLOETE 97w16'

Clarabella (S)

4

STRING CHORUS 5r 341t

Viole d'Orchestre (S)

Voix Celeste (S)

Diapason

Violin Diapason

Doppelfloete

String Chorus

Viole d'Orchestre (S)

Doppelfloete

1 3/5 TIERCE 61mr

8 FRENCH HORN 61mr

Trumpet (S)

Oboe (S)

Trumpet (S)

8 Piano

CHIMES 21t

SWELL 5 1/2": V-10. R-10. S-22

16 Viole d'Orchestre

8 Violin Diapason (G)

Doppelfloete (G)

CLARABELLA 85w16'

QUINTADENA 61s

BELL GAMBA tc 49m

SALICIONAL 61t

V. D'ORCHESTRE 73s

VOIX CELESTE tc 61t

String Chorus 5r (G)

Clarabella

Viole d'Orchestre

Voix Celeste

2 3/4

Clarabella

2

Clarabella

8

TRUMPET 73mr

French Horn (G)

OBOE 85r16'

CLARINET 61mr

VOX HUMANA 61mr

Oboe

8 Piano

Tremulant

ECHO 6": V-4. R-4. S-4.

Plays from Swell manual

8

MELODIA 61ow

GAMBA tc 49m

G. CELESTE tc 49m

VOX HUMANA 61mr

Tremulant

COUPLERS 13:

Ped.: G. S-8-4.

Gt.: G. S-16-8-4.

Sw.: S-16-8-4.

E.: E-16-8-4.

Crescendos 4: G. S. E. Register.

Combons 18: P-6. G-6. S-6.

Three of the voices listed here are not yet complete. "Also in the offing: Octave, Prestant, Gemshorn, Gemshorn Celeste, Horn Diapason, etc. etc. etc.," says the Optimist. And he'll probably do it too.

soft work discretely voiced in ensemble rather than upper-work and Diapason choruses. I'm answering your questions directly—departing from the usual legal policy. Almost everything is unit work, borrowed and duplexed all over the place; but I stoutly defend it on the basis of cost, space, flexibility. A third manual will be added after the Recession or whatever they're cooking up over on the Hill.

"I mentioned my two sets of swellshades operating at the ends of the chamber containing both Great and Swell. These are opened separately by appropriate shoes." The solo voices are placed near the one set of shutters, the main voices near the other. If you open the solo set, the tone of the main organ voices must travel 20' and across the solo-voice pipes before it can reach the opening; and this, as Mr. Whiteford hoped, gives effects he was aiming at. Now that we've got this Washington lawyer straightened out, he can go on:

"Solo voices placed near the shades may be given expression without significantly changing the volume of accompaniment voices, thus giving some of the two-box effect. Then, since the main strength is directly behind one set, if the other set be opened first at *mf* to *sfz* organ, you get a longer, smoother crescendo, since the sound must go 20' to get out. Then on opening the first set you let it all the way out and get the climax, since most of the powerful voices are speaking directly into the music-room.

"The third shoe controls the Echo, Piano, and Chimes expression, not the best thing for Buxtehude, so I hear." And the fourth must be the normal register-crescendo.

"I don't mean to entirely justify all I have done, because a lot of it was junk that I have sweat blood and Bourbon over to make into what I want. I have plenty in mind to do when I can get time (if I live long enough). Between you & me, I think 11-rank mixtures are equally as bad as Phonon Diapasons, and the exclusion of 8' tone is as bad as excursions the other way. Thank heaven for any forthright stabilizing influence in this screwy business.

"The Department of Justice has been informed of your pronouncement against Harry, along with a succinct addition of my own. However they're awfully busy over there right now trying to stop that cipher on the 32' Trombone which occasioned so much trouble out in Kansas City a while back—something to do with Primaries, I understand. And I'll quit after that one."

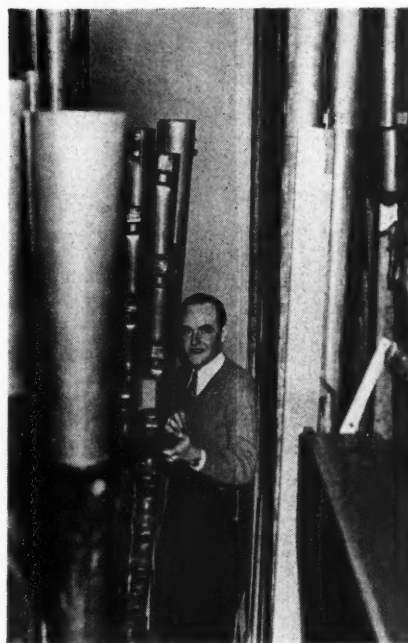
And T.A.O. stops its addenda also. We wanted Miss Soosie to see just a little of the background of the Author. He's a good guy, so don't hate him merely because he's in Hightax Harry's tax-eating town of Washington. By profession he's a lawyer. Thank heaven the organ world has such men to take such interest in the organ and organ music. —T.S.B.

An Insult to the Organ World

By JOHN KLEIN

An organist's appeal to clean the scores of published organ music

DURING recent years there has arisen a peculiar fad among American publishers for including in their organ publications registration not only for the organ but also for the Hammond electrotone. There was a time, I guess, when enterprising publishers and frightened organists were alarmed about the tremendous claims Hammond was making in nationally organized publicity. It was claimed that the Hammond would be the instrument of the future, that it would replace the organ. I also remember—having always been economically conscious—when it was pretended that the Hammond, costing less



THE OWNER MESSING AROUND
Not only does this Washington lawyer play a piano from an organ console in spite of Mister Petrillo's injunctions but he even puts organ voicers out of a job by doing their work himself; there often be another stringent law.

than \$2000., was equivalent to a \$50,000. organ. I also recall a court case, one which involved false advertising.

And during those days when curious organists and organ-builders wondered what the future held, there started a vogue among publishers to include in their organ publications a new, mysterious "registration" scheme. There appeared in all too many publications little circles & squares, with numbers in the middle, mixed with sharps, and sometimes a long series of numbers like 21752100. Some of us began to wonder; then we investigated. We found that there really wasn't much to it; that it was quite simple—that no matter what you drew in the way of numbers it all sounded somewhat the same. But why did the publishers insist on including this type of registration?

I know of cases when composers, submitting organ pieces to publishers, asked that merely the organ registration be printed; but the publishers sometimes insisted on including also trigger-settings for the Hammond. Their argument was that sales would be larger. Well, perhaps they were for a time. I use the past tense as if this fad had played itself out. On the contrary it is still in style. In the advertisements of some publishers we see all too often the phrase, "Hammond registration included." Worst of all, the boys who do the Hammond trigger-settings ask for credit and the publishers give it to them.

This whole situation is being handled with poor judgment. To include trigger-settings for the Hammond in an organ composition is to pretend that the Hammond is the only electrotone available; it is an unfortunate inference by the publisher that if an organ is not available, then the only thing left as a substitute is a Hammond. That's ridiculous. There are at least five electrotones on the market today. All five are excellent, for what they are. I have no argument against any of them. I welcome them. They have a peculiar place to fill in our organ world and they will stay with us. My particular argument is against the pretense that the one electrotone is the only one worth printing registration for.

Registration set down on a printed score is only to suggest approximate tonal effects; organists dare not be poverty

stricken when it comes to adapting these registrations, or their own, to their own particular instruments. Perhaps we should also take it for granted that players on the Hammond have sufficient intelligence to do the same. Is an electrotone to be such a mechanical, non-flexible instrument that it must have just one special registration scheme established for each piece played on it?

I realize that some of my own publications are guilty of the very thing I am writing against. But in a forthcoming work—four volumes covering the first four centuries of organ music—I took an emphatic stand and had my ammunition ready in case the business of Hammond trigger-setting came up. The subject did come up and I opened my envelope and brought forth the ammunition in the form of brochures from five different electrotones. I said, "If you print Hammond registration, how will you justify the exclusion of registration also for these other four? All five electrotones are equally important." The argument prevailed. The volumes will contain only organ registration for the organ music of that ancient period from Dunstable to Bach. My thanks to Broadcast Music Inc. for that.

I call on all other composers to bring their publishers up to date by informing them that the day is past when there is only one electrotone to be considered; there are now five. Since they claim that their instruments so cleverly imitate the organ, how can there be any need for special registration for any of them?

Washington Cathedral's Music

By PAUL CALLAWAY, *Cathedral organist & choirmaster*

Our choir consists of 22 boys, 15 men, the former on scholarships in St. Alban's School. I have daily rehearsals with them at 11:20 a.m. Mondays through Fridays. The boys sing evensong Tuesdays, Wednesdays, Thursdays at 4:00. Richard Dirksen, assistant, has another group of about 30 boys known as the junior choir; they sing evensong Mondays and Fridays and a 9:30 a.m. Sunday service. Mr. Dirksen rehearses them before and after evensong on Mondays and Fridays. Our full rehearsal takes place Friday evening; the boys rehearse with the men for about two hours and then the men rehearse alone for about an hour after the boys leave. This schedule is in effect from the second Sunday of September through the second Sunday in June.

During the summer the boys are away and we use a choir of 16 men for the Sunday services; all weekday services during this period are said.

St. Alban's School was originally set up and endowed as a choir-school. The choir is now the smallest part of the School but, through close coordination between the headmaster, precentor, and organist, the choirboys are integrated into the School program in spite of the strenuous schedule in the Cathedral. We are not a little proud of the academic record our choirboys make in St. Alban's School; they are far busier than the average boy in school. We have several boys who have carried off top honors in the School and the general average of the choirboys in academic work is high.

Mr. Dirksen is a brilliant musician, able to take over any duties in the Cathedral at any time. He plays a great many of the preludes & postludes, and does the whole job for two months in the summer. In addition to directing the junior choir he accompanies the Cathedral Choral Society, plays many of the recitals, and takes over when I am away.

Washington Cathedral churchmanship is neither high nor low; I suppose it would be characterized as broad in this respect. We have a sung litany in procession each month and the priest sings the preface in the communion office, and evensong and parts of morning prayer are sung. We use plainsong tones to chant the Psalms during Advent and Lent and with the men's choir in summer. During the rest of the year we sing them to Anglican chants.

The picture would not be complete without mentioning the Cathedral Choral Society of 125 men and women. They rehearse once a week to prepare two programs with orchestra each year. These programs are given in the Cathedral and are open to the public free of charge.

The Cathedral clergy have always been most sympathetic and helpful; without their cooperation it would be impossible to do even a fraction of what we are able to, in the way of fine standards in policy and performance.

THAT TAX ON ORGANS

With thanks to the Hon. Emerson Richards

The reports already published twice in these pages remain, according to Senator Richards, correct. The 10% tax on church organs was repealed in a bill passed unanimously by the House of Representatives, but at the last minute someone tacked on an amendment also exempting jewelry priced under \$25.00, and when this amended House bill reached the Senate Finance Committee there was strong objection to the amendment and hence it was not reported favorably by the Committee and accordingly was not passed by the Senate. So the House bill died and the tax bill stands against new organs purchased by churches. Senator Richards further reports that when the Senate reconvenes it is intended to strike out the objectionable jewelry amendment and pass the bill; it will be up to Harry Truman, to sign or veto. But if churches and the organ world were to send even postcards to Senator Millikan, Chairman of the Senate Finance Committee, they would quite likely thereby induce the Finance Committee to pass the bill to the Senate, where it might stand a good chance of being passed. Senator Richards long ago pointed out that the 10% tax on churches was never intended to operate as it does, but was intended to apply generally on new music instruments; Washington, in its excusable haste, overlooked the fact that churches too were buying music instruments. So the new organs got taxed. They still are. But we believe that by early 1948 they no longer will be.—T.S.B.



ANDRÉ MARCHAL
organist of the Church of St. Eustache, Paris, now in America for a series of recitals in the Cleveland Museum of Art; he will be available for teaching and recitals elsewhere under the management of Eleanor Wingate Todd as already announced.



No. 2: Accent

By ROWLAND W. DUNHAM

Associate Editor, Church Department

IN the art of music there is one feature which marks it apart from natural musical effects. This element is what we call Accent. In listening to music we may be aware of a certain melodic line so well described by Wagner in his treatise on Conducting. Tonal combinations vertical or horizontal may be evident if our educative process has been sufficiently advanced. But most of all we notice that certain notes appear to be louder than others. Metrical patterns are present, rhythmical figures and phrases apart from the regularity of the first may be clearly delineated, other more or less isolated notes may appear unexpectedly. Without these the result would be unintelligible and vague.

All this may sound so obvious and elementary that the very beginner in music study may feel the statements to be too self-evident to merit consideration. And yet it is amazing to find, even among advanced students, how little has been really learned about this all-important subject.

For simple examples we shall first apply the facts of accent to the piano.

Metrical patterns we all recognize as represented by the division of music into measures with two, three, or more beats in each. The earliest task for the beginner is to learn how to play in time, to maintain a definite regularity of the beats. There is usually a slight accent demanded at first on the first (strong) beat of each measure. From this all sorts of variations in time values of various kinds of notes and rests must be learned and applied to the keyboard. As the student's skill is increased there comes a realization of the need for noticeable accent in certain types like dances, fast-moving pieces, and some species of contrapuntal music. On the other hand romantic and expressive music demands less of this kind of accent and a realization of other distinctions.

From the purely instinctive stress in metrical accent the student must later discover a more intellectual manner of dividing the music into phrases and sentences. This business of phrasing is the punctuation upon which must depend the inner significance of all music. Tonal ideas differ from verbal ones in that they must be extracted from the content and presented to the listener quite apart from and often in divergence from the meter. It is easy to see how undue accents on initial notes in successive measures will in the application of rhythmical revelation of phrases destroy the intention of the composer.

In addition to metrical and rhythmic stress there is the more artistic element that may be called expressive accent. This is not subject to any regularity. It may occur on a single note, several consecutive notes, on strong or weak beats in the measure, on first or last notes of the phrase. While usually marked by the composer, such indications may be misleading as to intensity in the context. Bach left no such instructions, possibly because it was impossible to apply them to the harpsichord or organ anyway. These accents may occur in the principle melody; they may be essential in certain chord-notes to give point to a modulation, to clarify a certain harmonic progression as frequently occurs in connection with augmented-sixth chords; they may give just the right touch in certain discords.

As applied to the piano a study can be made of the



RICHARD PURVIS

American composer now organist of Grace Cathedral, San Francisco; a sketch of his career will be found in other columns of this issue.

music of many composers with a view of noting the uses and reasons underlying correct accentuation.

In organ music "the lack of accent" presents one of our most serious handicaps. It is impossible to make even metrical accent clear except by skilful treatment in the composition of the music itself. We frequently delude ourselves with a notion the listener can easily feel this basic meter. Yet this is often not true by any means. And there is nothing we can do about it. No doubt here we have one reason why organ music fails in its general appeal.

Take a look at some of the music we play and expect everybody to enjoy. If you will go to the piano and play the long subject in the Great G-Minor Fugue of Bach, imagine this melody to begin on the first note D and re-divide the notes into measures. By a strong accent on the first note of each phrase an entirely different metrical result will be evident. Take it to the organ and listen closely. I think you will find that the distorted accentuation you have made on the piano will sound like the intention of the composer. This is particularly true because each phrase starts with the highest note. Nobody hearing this subject for the first time on an organ would be at all likely to imagine the first note to be unaccented one. Is this Bach's fault or just a defect in the instrument? Probably the latter.

Another good example of a misleading organ subject is that of the so-called Little G-Minor Fugue. The first note G followed by D, a fifth above, could well be interpreted to be a weak-beat note. Play it in 3-4 with the second note on the first beat of the first full measure. To be sure the true meter is later cleared up. Nevertheless, at first hearing the result is bound to be confused.

This matter of accent which can be applied for the beautification of piano music is "impossible" on our modern organ. Nor can it be applied except in certain exceptional instances. Organists are therefore obligated to make a study of compensation for this most serious lack. We must do more intensive listening to our own playing in order to find ways to conceal this difficulty by the means at hand. It is not my purpose to elaborate on the subject, which is certainly a vexatious one. Only if we realize the function of the various kinds of accents can we understand their value and devise substitutes on our own instruments—R.W.D.

EDITORIAL COMMENTS

AND REVIEWS

In which the members of the profession and industry speak for themselves through the record of their actions and thus provide food for thought on topics of current importance to the world of the organ.

Invitations to Thinking

ARE we keeping pace with the humanity we expect to come to our recitals, pay our bills? If you went to hear Mr. Einstein talk about astronomy and he talked over your head, used equations you couldn't comprehend, would you go to hear him again? If he let down a bit and talked in simple language you could understand, you'd enjoy it, wouldn't you? Are we looking so intently at our own technical problems that we forget the limitations of the average cultured man who, in spite of all his culture, has not been educated in music and doesn't propose to be?

This cockeyed world of ours is a speedy joint in 1947. You probably remember the day Mr. Lindbergh was trying to fly across that Atlantic. The whole world paused to think of him, hope for his success. Now, says American Overseas Airlines, an airplane leaves on a transAtlantic flight every 66 minutes and there are accommodations for 760 passengers every day. I wonder if the music we're offering—and expecting to be paid for—fits this 1947 world. When I look at the average recital program I'm amazed that Mr. LaBerge can sell as many recitals as he does.

"I think you did a miserable job of making the announcement we recently sent you . . . To choose and write such news as you did from the mass of real information we gave you shows a turn of mind we cannot understand."

Lots of people, never bothering to give the organ world a second thought until they think they can make some money out of it, totally misunderstand T.A.O. Because it's common practise to use the text pages to bait an advertiser and make more money for the publisher, it's only natural that many commercial firms look at music magazines with contempt, sure they can buy anything they want into the text pages merely by taking a little advertising.

Advertising is a most misunderstood science. I think it may even be, in its perversions, an art. But so far as T.A.O. is concerned we want our advertising to be a science and not in the least an art. We don't want the advertising, or the text, to fool our readers into anything. All we want is to have them know truths of importance and, even more fervently, do their own thinking. We still marvel every now & then at the stupidity of some new advertiser who enters T.A.O.'s world of the organ without knowing one darned thing about either the organ or T.A.O.; being ignorant of such a specialized field is all understandable enough, but being foolish enough to throw money into it without first getting the advice of people who do know, gives us the shivers even though we are delighted to see the checks.

If any man by taking a little or a big advertisement could at once make a profit on it, getting rich would be a cinch: just advertise and the money rolls in. It doesn't work that way at all. Advertising, in a legitimate medium like T.A.O. to intelligent specialists like our readers, is merely the means of creditably making known a name or a product. After the name or product is known, then comes the enormous business job of trying to sell that name or product. And a good salesman is still a man with a high salary because he actually earns it. It's hard work. To advertise is merely to cultivate the field and sow good seed; if a

harvest is to be reaped it will require plenty of hard work in addition on the reaping end of it.

Take our summer-course advertising as an example. We must have had a minimum of 28 prominent teachers involved, possibly a maximum of closer to 50. If our text pages carried the photograph of one they should also have carried photos of all the others.

This brings forward the hero-worship idea. You've seen hundreds if not thousands of pictures of Harry Truman through the past year. In the news type of magazine, if you follow any given one closely, you'll find the same face appearing over & over again, often more than once a year. And if you react as the normal organist does, you'll be Highly Indignant and ready to slit the throat of the guy back of those offensive pictures. They are published because the publication must do it to retain the advertising.

T.A.O.'s rule, and we rarely break it, is that no one person's photo will be used in the text pages oftener than once in about three years, and then only when there is some intelligent justification for its use. When we use the photo of some hitherto comparatively unknown organist or builder, we do it because we have sufficient evidence in our Editorial workshop to judge that person important in our organ world. And you can take our word for his or her importance, whether or not the text accompanying the picture proves it to you.

"That Austin in the Second Presbyterian admittedly looks neat. However, aren't two rows of stop-tongues above the top manual excessive? I hope it was not necessary there for the organist to see anybody, or vice-versa. Also, are those pedal-pistons satisfactory? I've used them, but frankly I'd prefer hitch-downs." All this about our July 1947 p.225. Most of the pedal-pistons were reversibles and duplicates of thumb-pistons; hitch-downs would double the work of using them.

I was never successful in playing much music from memory, so I always used the music-rack, yet I could see all my choristers and they could see me; the console was sunk into the floor, possibly twelve inches or so. Either hand could reach every stoptongue in the console. Mr. Edwin DeT. Kooser's letter brings back fond memories. It's the only organ I ever saw, heard, or played that I'd like to own in my own home. Anybody want to give me a hundred thousand to build it for myself and an endowment fund to provide for its satisfactory servicing? If anybody does, be sure also to give me enough money to build an addition to my home; we might as well do it right.

They get \$303.57 from you during 1947 and if you are married and have one child you pay \$910.71. If there are 500 members of your congregation, better not ask for much of a choir, or much music, or a new organ, because those 500 members during 1947 will be paying \$151,785.00 and won't be getting a red cent of value they can show in return. We've paid money for generations to preserve peace & safety in our land, but those to whom the money was paid did not preserve peace & safety at all. Anyway figuring our total population in 1947 as 140,000,000, and dividing that into the national-grab as announced by Harry Truman's innumerable stooges in Washington (the grab for 1947, thus announced, is \$42,500,000,000.00) gives

a result of \$303.57 which each of one of those 140 million dubs is required to pay into the Washington bottomless pit. But don't let it worry you, because you pay also into the almost equally-bottomless pit dug by the politicians of your state, and into another dug by the politicians of your city.

Please let those few, who occasionally object to the mention of thieves in these pages, remember that figure when Waxing Indignant against me for mentioning these trifles. T.A.O. cannot be run for the benefit of the few wealthy among us to whom the enormous tax expenditures are mere trifles; we're thinking more about Miss Soosie and Dr. Pedalthumper and Mr. Manual k'Resser who have to work unreasonably hard—with rarely a complaint out of them—to make ends meet. They earn the money, but they're not allowed to keep it; these contemptible thieves & squanderers take it from them. It makes me more indignant against politicians than any of our dear subscribers can possibly be against me, so there. And if anyone thinks I have no right to think for myself and form my own conclusions he can go jump in the well.—T.S.B.

ROUND-THE-TABLE CAROL-SINGING

As done by Donald D. Kettring

Christmas is the greatest festival of the year for church musicians. The real beauty of its music was first introduced by Dr. Clarence Dickinson in those superlatively touching carols he unearthed, edited, and made available to all through the H. W. Gray presses. Our Sept. p.297 records one of the newest methods of making the Christmas story ever more impressive, thanks to Dubert Dennis for that contribution. Thanks here to Donald D. Kettring for the photograph showing his choristers in their Round-the-Table Carols setting in his First Congregational, Columbus, Ohio, photographed Dec. 8 last.

In October 1940 these pages showed a similar picture and complete description by Mr. Kettring of this idea as then practised in his Westminster Presbyterian, Lincoln, Neb. The present photograph was made by Mr. Kettring at T.A.O.'s request, and hearty thanks to him. A special program of this kind emphasizes the work of the organist and his choir as nothing else can do; it takes music out of the lofty choirloft and brings it down intimately on the ground floor where the congregation feels its message with vastly greater appreciation.

HANDEL'S LARGO

Now you can learn something about it

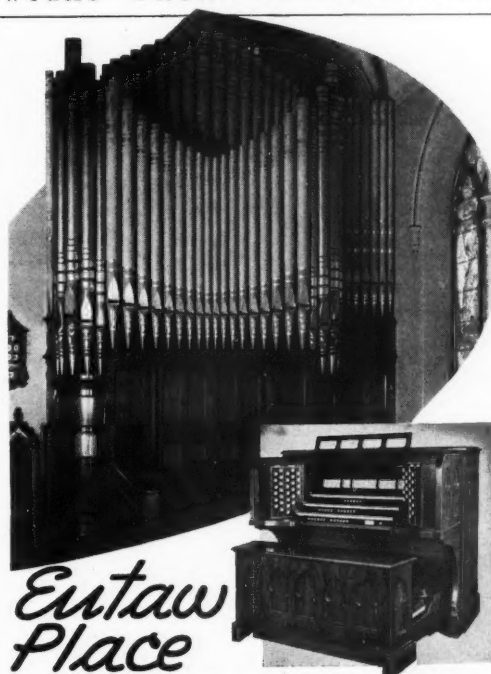
Most organists have long known that this is nothing more or less than a song to a tree, in the opera "Xerxes" by Handel. Nelson Eddy has made an arrangement of it for solo voice and piano, providing the original text and an English translation of it. For those musicians who have no respect for the church services, he provides also an alternate English text purporting to wiggle it into church use. If you already know all about Largo, or if you and your pupils never propose to play it for a hungry public who still, with good sense, like to hear it on the organ, then ignore this; but otherwise by all means buy it and learn. Available in two keys, high and low, Carl Fischer Inc., 50c.

A GOOD BOOK FOR ORGANISTS

Comments by James R. Sydnor

I have just finished reading Training the Singing Voice, by Victor A. Fields of the College of the City of New York, published by Columbia's King Crown Press. It is a comprehensive study of literature on the subject and an eye-opener for anyone interested in voice use. Since organists need to know more about one of the main instruments they play upon, I hope you will review this book for T.A.O. readers. They should know about it (Now they do, thanks to Mr. Sydnor. If the publishers send a review copy it will be reviewed here; if not, it won't.—T.S.B.)

WICKS ORGAN OF THE MONTH



*Eutaw
Place*

BAPTIST CHURCH
Baltimore



THIS month is featured the fine old "Eutaw Place Baptist Church" in Baltimore. This Baptist center has long been nationally prominent, having furnished twenty-six ministers to the world missionary field, as well as being active in the development and preservation of appropriate music for the Baptist Church service... The recently installed Wicks organ has three manuals, and the console is equipped with draw-knobs for stops, and tablets for the couplers. The Wicks Direct Electric Action makes available to the organist, greater flexibility and selective resources than are ordinarily provided. Mrs. Betty Hann Lippy, organist and faculty member of Peabody Institute, collaborated with the Wicks staff in building the tonal design. The Reverend Clyde Atkins, D. D., Pastor, prominent in Baptist and Protestant Church matters generally, has expressed most enthusiastically, his praise for the instrument. Specifications will gladly be furnished on request.

WICKS
ORGANS

HIGHLAND ★ ★ ILLINOIS

McKEESPORT, PA.
Tabor Lutheran Church
M. P. Moller Inc.
Organist, Mrs. J. A. Ahlgren
Installed, May 1947

V-7. R-7. S-17. B-9. P-542.

PEDAL: V-1. R-1. S-4.

16 BOURDON 44w

Bourdon (S)

8 Bourdon

4 Bourdon (S)

GREAT: V-3. R-3. S-6.

Enclosed, left chamber

8 DIAPASON 73m

HOHLFLOETE 85

DULCIANA 85m

4 Hohlfoete

Dulciana

8 CHIMES 21 (Deagan)

Tremulant

SWELL: V-3. R-3. S-7.

Right chamber

8 BOURDON 97-16'

GAMBA 85

4 Bourdon

Gamba

2 2/3 Bourdon

Bourdon

8 FAGOTTO 73r

Tremulant

COUPLERS 10:

Ped.: G. S-8-4.

Gt.: G-16-4. S-16-8-4.

Sw.: S-16-4.

Combons 6: GP-3. SP-3.

Crescendos 3: G. S. Register.

Reversible: G-P.

Data by Robert R. Miller who says:

"This organ, a memorial to the men & women of the Church who served in worldwar-2, replaces an old tracker c.1900. The congregation are so well pleased that they are already raising another fund to provide additions.

"On hearing the full-organ, one would think there were more than seven ranks. Separate enclosure of the Great added to the cost but the extra flexibility obtained is 'worth its weight in gold.'

"The more one works with this instrument, the more effects he discovers. The Great Diapason has fulness, body, power; but it is not overpowering. Hohlfoete has a Melodia bass. Gamba is a good string but has some of the body of a Geigen Diapason. The metal Bourdon is better than the usual wood Stopped Flute; its 4' extension has inverted chimneys. Fagotto is fine as a solo voice and adds much to full-organ.

"The chambers are large and have 6x8 openings covered by grille-work; there is plenty of room in each for future additions."

The Church gave a special program for the church-musicians of McKeesport, three organists playing and Mr. Miller giving a talk on small organs in general and this instrument & its various voices in particular.

HOLLYWOOD, CALIF.

Richard Keys Biggs Studio

No. 1—in his former garage:

V-14. R-14. S-14. P-784.

PEDAL: V-2. R-2. S-2.

16 Bourdon

8 Open Flute

GREAT: V-6. R-6. S-6.

Enclosed

8 Diapason

Clarabella

Dulciana

4 Octave

2 2/3 Twelfth

2 Fifteenth

SWELL: V-6. R-6. S-6.

16 Gedeckt tc

8 Stopped Flute

Salicional

Celeste

4 Flute h

8 Oboe

Tremulant

Wind-pressure 3 1/2"; all pipes enclosed in one chamber. Says Mr. Biggs:

"As nearly as I can learn, this organ was originally built for a San Francisco church in the days of the gold rush; it was brought to Los Angeles some years ago and installed in a church. When the church was beginning to remove it, one of my former pupils, Marvin Blake, discovered it and I lost no time in securing it. There was no nameplate but I am convinced it was a Hook-Hastings.

"I scrapped all but the pipes and swell-shades, bought two Moller chests locally for the manuals and an old German tracker for the Pedal; also a 2m Murray-Harris console.

"My garage had already been converted into a music-room and I made a 9' addition, thus having a 12x18 room for the instrument, the added room for the console. I built the room myself. The chests had been somewhat damaged, so I repaired them and added new pitmans. My oldest son George, expert in electrical matters, did all the wiring.

"The organ I purchased included an 8' Stopped Flute, 4' Fugara, 4' Great Flute, and 8' Trumpet, none of which was used here, for lack of room. The pipes were in excellent condition, and the voicing was ideal. Original compass on the manuals was to A, pedals to D; I completed them to C and F.

"In my home I have also a 2m Aeolian Vocalian with concave-radiating pedalboard."

HOLLYWOOD, CALIF.

Richard Keys Biggs Studio

No. 2—in his church headquarters:

V-5. R-5. S-18. B-13. P-329.

PEDAL: S-6.

16 Bourdon 12

8 Diapason

Gedeckt

Salicional

Dulciana

Diapason

GREAT: V-3. S-9.

Enclosed

16 Dulciana tc

8 DIAPASON 61

GEDECKT 61

DULCIANA 73

5 1/3 Dulciana

4 Diapason

Dulciana

2 2/3 Dulciana

2 Dulciana

SWELL: V-2. S-3.

8 SALICIONAL 61

Dulciana

UNDA MARIS 61

Tremulant

Couplers 5: S-G-16-8-4. S-S-16-4.

Wind-pressure 3 1/2"; all pipes enclosed in one chamber; one shoe to operate shutters; no combons or pistons of any kind and no register-crescendo. Says Mr. Biggs:

"Four of these ranks are from the old Hook-Hastings; the Unda Maris was furnished by Mr. Kilgen.

"Alfred G. Kilgen and his associates here in Los Angeles built the chests, action, and all else. Their work is of the highest type; nothing but the finest in materials was used. I shall always be grateful to him and the men with him for the painstaking care given the instrument.

"Tonally also the organ has proved a real success. The mutations, from the large-scale Dulciana, are rich and quiet. The flute, being available at one pitch only, fills its true mission. The important matter of ensemble has been carefully safeguarded."

NEW YORK CITY

presented in the concert halls of Manhattan borough during the eight days of Jan. 5 to 12, 1947, 6 major orchestras, 2 opera companies, 5 famous soloists, 25 not-so-famous soloists, and 10 ensembles, says Life magazine on p.87 of its Jan. 27 issue. That would make at least 54 music programs in eight days. The two main concert halls are Carnegie and Town; in addition there are Steinway Hall, Times Hall, the Metropolitan Opera auditorium sometimes used for concerts when there is no opera on Sundays, and possibly several other lesser halls. Life also says New York City is the nation's "highest court of musical appeal" which may or may not be true, and "the final verdict of this audience spells success or failure for virtually every musical career," which many informed observers will more than doubt. Carnegie seats 2786, Town Hall 1500. And Life says there are probably not more than ten musicians who can "actually make money" by a recital in Carnegie or Town Halls; "most of the rest break even or lose money cheerfully." They lose money, but not cheerfully.

U. S. COMMUNISM

Against it said Thomas Jefferson long ago, "Were we to direct from Washington when to sow and when to reap, we shall soon be without bread." England tried to direct from socialist-government London when to mine coal and when not, and a sweet muddle it produced.

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The action of both manuals and pedals is so designed that the attack and decay of tone is graduated, producing a tone of true organ character. Specifications for the Organ Console accord with A.G.O. standards.



S P E C I F I C A T I O N S

SWELL

Violin Diapason . . . 8'	Open Diapason . . . 8'
Stopped Diapason . . 8'	Melodia 8'
Aeoline 8'	Dulciana 8'
Trompette 8'	Trumpet 8'
Clarinet 8'	Octave 4'
French Horn 8'	Violina 4'
Oboe 8'	Clarion 4'
Vox Humana 8'	Swell to Great . . . 8'

PEDAL

Flute 4'	Open Diapason . . 16'
Salicet 4'	Bourdon 16'
Dolce Cornet	Cello 8'
	Flute 8'
	8' Great to 8' Pedal

GREAT

Bourdon 16'

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That June p.198 Small Organ

Some suggestions by C. A. VAN BUSKIRK

Richard Seymour's idea for a small organ is excellent; his unit avoids many of the pitfalls of that type of design and partakes of some of the characteristics of a small straight. This is accomplished by confining the Gemshorn to the Swell, Diapason to the Great, and using the flute as little as possible. The organ however will require a relay with extra magnets, wiring, switches, etc., which means an additional cost in labor and time not commensurate with the musical advantages gained. Experience has taught me it is a tediously long time between the start of one's own organ and the day the pipes speak for the first time.

In view of the enormous extra work in relays & wiring, I suggest a completely unified organ with only one set of switches & contacts instead of two. If this be done, it would be desirable to leave the Swell as is and add 8' Gemshorn and 4' Bourdon to the Great; to the Pedal should be added 8' Diapason, 8' Gemshorn, and a 4', preferably Diapason.

But if the original stoplist is still preferred, I suggest adding the 8' Gemshorn to the Great in order to get a soft stop for accompaniment to the Swell stops. This lack of a soft stop on the Great robs organists of a goodly portion of the usefulness of their instruments in softer selections.

The T.S.B. suggestion of adding 16' & 4' couplers is deadly poison, for it throws an otherwise excellent design completely out of balance. Compton, the greatest of all designers of unit organs, never uses any couplers other than the 8' unisons; to do so would be fatal to ensemble. [The octave couplers were not suggested for ensemble and would never be used for other than increasing very widely the solo and soft effects available. We must not suppose that because a coupler (or a Vox Humana) is available, it must necessarily be used for ensemble.—T.S.B.]

For the amateur, building his own organ entirely in his own workshop, it is not desirable to require more than five or six switches per manual in a unit, or three ranks per manual in a straight. If these limits are exceeded the amount of work becomes discouraging. Better to build a smaller organ and be sure to complete it, than start a larger one and never finish.

GARDEN CITY CATHEDRAL ORGAN

Comments by C. A. van Buskirk

While I was with Midmer-Losh I went to a service in the Cathedral because Audsley was always mentioning voices in the old Roosevelt as being ideal examples. Mr.

Garabrant was not there, which was a disappointment, but the substitute was a Mr. Diggle—not Roland but William. He was gracious and showed me the organ. Before his prelude he had played the tower bells from the console; I have never forgotten their effect as I came down that long walk from the street to the Cathedral door.

FIRST ELEMENTS IN ORGAN TECHNIC

A book by Arthur B. Jennings

9x12. 48 pages. paper-bound. Witmark \$1.50. The title means what it says; we would not say it is for beginners, nor would we say it was for advanced players: it merely deals with the first essentials of intelligible organ playing—and that's something most players, no matter how old, would profit by; through a perusal of this book now & again. The Author is organist of the University of Minnesota. After a few prefatory comments he begins with the pedals and tells exactly how to approach the job, so that the very beginner knows what he is to do; those who have unofficially graduated from the piano to the organ will gain a lot from these few pages. And these ex-pianists receive valuable help all through. The Author's "The organ is by no means confined to legato playing," is a truth that even yet is not fully appreciated. On registration: "It is the problem of the organist to experiment until he knows how to use his stops musically." The names engraved on the stops are confusing to beginners; Mr. Jennings does a good job of dealing with this phase of organplaying, especially in view of his earlier statement that it's the organist's job to experiment until he knows how to get musical results. The first exercises begin on p.12, extremely simple manipulation of pedal keys. This goes on to the end of p.25, giving 101 exercises for the feet alone, each one marked with the precise pedaling to be used. Page 26 begins with manuals and pedals combined, and we soon see why the user of the book needs some little ability on the piano first. On p.40 the hands begin the trick of close legato for such occasions when that style is needed—finger substitution, sliding thumbs, and all that. Then four pages on a simple hymntune, first given as the hymnal does, then in three versions for the organ, each on three staves. Page 46, "Where do we go from here?" And the Author tells you where to go but he stays home and you go alone, ultimately into the difficult Widor sonatas if you follow his suggestions. Finally a page listing nine books to read and nine others to use as study- and practise-materials. It's a little book but a fine one; a guide for beginners, a reprimand & tonic for mature players.

COUNTERPOINT

A book by Walter Piston

6x9. 235 pages. cloth-bound. (W. W. Norton & Co. \$3.75). Say the publishers, the book is dedicated to "an understanding of counterpoint as such," but chiefly "the principles by which the contrapuntal element has operated in the works of composers of the 18th and 19th centuries," which period shows counterpoint at its feeblest. "The counterpoint studied is the harmonic, rhythmic, instrumental style so well represented by the music of Bach," and that's a noble contradiction if I ever saw one. Mr. Piston's aim, it says here, "is to discover how music has been written rather than how it should be written," which is as it should be, providing we're careful in our selection of written by whom. His examples are drawn from the works of other composers, not from his own works. "Throughout the book exercises are provided that call for writing music and that are intended to clarify the principles under discussion." Mr. Piston "presents in this book a new approach to the study of counterpoint," but we hope he doesn't; nothing of much account along contrapuntal lines has been written by any new approach after Bach's method died. The book begins with a chapter on The Melodic Curve, and the examples are vastly more important

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than anything that is or can be said about them, but it will do any composer's heart good to really study these examples; the chapter has 13 pages, 23 examples, and the student is then told to write examples of his own. Then comes *Melodic Rhythm*, 14 pages, 31 examples—as though there could possibly be any decent music theme without rhythm. And then *The Harmonic Basis*—and whenever a composer begins to think about harmony instead of counterpoint, he becomes a Modernist—and you & I go down to the boiler-shop where the noises, though equally offensive, produce something useful. The remaining chapters: harmonic rhythm, two-part counterpoint, motive structure, three-part counterpoint, counterpoint in more than three parts, invertible counterpoint, canon in two parts, other types of canon. I think this may possibly be one of the most desirable books for any serious student who wants ultimately to write music, not merely rip it apart to see what makes it musical—he couldn't possibly discover the latter anyway; nobody ever has. Mr. Piston's words may be debatable but his examples are not. And it's the one eminently right thing for a student to do, to look at good examples, try to produce some of his own in the same manner, and completely dodge the stupid drudgery of writing counterpoint in this species and in that; no wonder music-making became a lost art, with students forced (and they were) to go through such drudgery. If humanity followed the music-teaching profession, a child would never be permitted to wail "Mamma I'm hungry" till it could repeat each letter of each word very distinctly and tell what letters of the alphabet came before & after each. If you're not too old to learn, better see this book. And throw out all the thoroughly stupid counterpoint-exercises all other books require of you.—T.S.B.

PROPAGANDA—SCOURGE OF SANITY

An example that should serve as a warning to all

Too many things go on behind the scenes; if freedom is to revive, these had all better be known. Nothing seems to rest on its own merits in public print today; all is artificial boosting. A nation-wide charity, asking publications for support, sent these things to T.A.O. in June 1947, and unquestionably to every other publication in America. To read all that was received would take an editorial worker well over half a day. This organization used money, contributed to it by American citizens for charitable purposes, to print and distribute these things:

One 4-page 8x11 2-color printed circular with four half-tones and one line-cut; one 8x11 letter mimeographed and printed in 2-colors; one 8x11 printed on costly coated-paper; two 8x11 of the same printed 2-color; one 8x11 photostated letter; one 8x11 mimeographed announcement on blue paper; two 8x11 mimeographed announcements; four 8x11 mimeographed sheets with neat boxes drawn around each of five different items; one 1¢ postcard mimeographed on both sides; one large heavypaper folder printed in 2-color; one large kraft envelope printed 2-color with 4½¢ postage attached.

CONSISTENCY IN MUSIC

*By Margaret L. Carrell, organist and commercial artist
A suggestion for composers and program-makers*

In art, in order to make a good design, the rule is that one must keep the characteristics of the original pattern plan from which the subject matter was taken. People build beautiful cathedrals, of Gothic or Romanesque design. Stained glass windows are designed in keeping with this architecture. So, to complete a coherent picture, one should select the proper music for that atmosphere. Modern music of the extreme style could not fit into this picture, no matter how fine its quality. The Museum of Modern Art does not attempt to show surrealist painting in a Gothic building but holds exhibits in an ultramodern building designed for that type of thing. Not that a Gothic cathedral should always

remind one of a Bach fugue, but one should make an attempt to fit the music to the atmosphere, for music is an art of the highest form.

ON UNENCLOSED UPPERWORK ORGANS

Comments by Dewey Layton

I used to be one of these wellknown swell-pumpers. I went to Europe as chaplain's assistant and played quite a number of organs in Germany, since we used churches here & there for our army services. When I first looked at these instruments I was disgusted. Console and action were usually behind the times. I didn't look forward with much pleasure to playing such instruments. However, I usually found a beautiful, sparkling ensemble, thrilling to listen to and play upon. I even found 2m organs with both manual divisions unenclosed. There was a certain liveliness in this type of tone that I had never heard before. I came home a convert. One of the most beautiful instruments I ever played anywhere is the 4m Steinmeyer in St. Lukas-kirche, Munich; it proved to me that the swellpedal was a poor excuse for expression. (Stoplist on T.A.O.'s September p.291.)



POLITICIANS' CONTRIBUTION
to Christianity as evidenced by the remains of the Episcopal Cathedral of St. Mary and St. John, Malate, Manila, after Japanese politicians and their citizen dopes finished with it.
Photo by courtesy of Robert L. McKim.

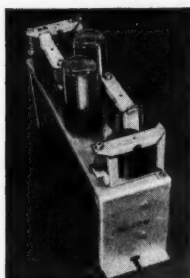
BELIEVE IT OR NOT, IT'S A CHURCH

Photo and facts by courtesy of Robert L. McKim

"Ruins of the Episcopal Cathedral of St. Mary & St. John, Malate, Manila, looking northeast toward what was the crossing of nave & transepts. Steps in the right foreground lead up to what was the chancel. Absolutely no trace of the organ had been found as of July 1946 excepting the charred remains of the Zephyr blower, center foreground. No information was available about the organ-builder. In the opinion of the Bishop of Manila, Japanese troops removed all pipework before the Cathedral was destroyed." This token of Japanese handiwork is presented here so that Americans shall the more cheerfully contribute of their resources to the future welfare of these charming peace-loving Nipponese in these days when every political effort is being made to weaken & denude America so that Europe & Asia may the more quickly recover and start the next war.



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SERVICE PROGRAMS

Column closes the first day of each month. The aim is to show services by organists of nationwide fame and services giving unusual materials. In the interests of greater accuracy this column is likely to omit all canticles and services by prolific composers unless the key is named.

JOHN H. MARVILLE, director
KATHRYN HILL RAWLS, organist
Hamline Methodist, Washington
Choral Music from Last Season
Andrews, To whom then will ye
Arkangel'sky, Hear my supplication
Bach, Jesu Joy of man's
Praise the Great Creator
Barnes, Bow down Thine ear
Beethoven, Hallelujah
Nature's Adoration
Brahms, How lovely
Callaway, Hark the glad sound
Clokey, Let hearts awaken
Coke-Jephcott, Sure the Lord
Dethier, Lo our Father's tender care
Dvorak, Ten Bible Poems
Supplication
Foote, I will arise
Foster, O for a closer walk
Franck, O Lord most holy
Gibbons, O Lord increase my faith
Goldsworthy, All hail the Power
How beautiful upon the mountains
Holst, The heart worships
Jennings, Springs in the desert
Lang, Praise the Lord
Macfarlane, Ho everyone
Jesus calls us
Malotte, Four Beatitudes
Marston, Come unto Me
Milford, Hymn to God the Father
Panchenko, When Thou art in Thy
Purvis, Winter passes over
Randegger, Psalm 150
Rawls, Sing to the Son
Thy Word is like a garden
Roberts, Seek ye the Lord
Rogers, Hallelujah praise God
Lord Thou hast been
Seek Him that maketh
Rowley, Praise
To the master of music
Russe, Come now and let us reason
Schubert, Lord is my Shepherd
Shackley, Put on the whole armor

William H. Barnes

MUS. DOC.

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Author of

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Stainer, I am Alpha
D.M. Williams, The Stork
V. Williams, Psalm 100

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ROBERT W. SCHMIDT
Trinity Church, Columbus
This Year's Choral Music
Bach, Gracious Lord of all
Light of life

Berlioz, Thou must leave
Chadwick, Into the woods
Coke-Jephcott, O love that casts
Davies, God be in my head

Psalm 23
dePres, Ave verum
Farrant, Lord for Thy tender
Forsyth, Every bygone prayer
Franck, Blessed He

Welcome dear Redeemer
Holst, Te Deum

Turn back O man
Ivanov, Bless thou the Lord
Macfarlane, Christ our Passover
Martin, Great day of the Lord

Mozart, Ave verum
Noble, Grieve not the Holy Spirit

Novello, Like as the hart

Shaw, With a voice of singing

Stanford, Te Deum Bf

Webbe, Jesu do roses

Whiting, Lord Thou hast searched

Willan, O King to Whom all things
Choir of 40 boys, 10 men; we have omitted the usual Handel & Mendelssohn.

GEORGE NORMAN TUCKER

St. Stephen's, Wilkinsburg
This Year's Choral Music

Barnby, Awake up

Chapman, God be in my head

Davies, God be in my head

Farrant, Lord for Thy tender mercies

Garabrant, Service

Gaul, Benedictus es

Gounod, Send out Thy Light

Harbourne, I am the Light

Holst, Come now

Cyril Barker

Ph.D., M.M., A.A.G.O.
Detroit Institute of Musical Art
(University of Detroit)
First Baptist Church, Detroit, Mich.

Martin W. Bush

F. A. G. O.
First Central Congregational Church
Chairman, Music Department
UNIVERSITY OF OMAHA
Omaha, Nebraska

Charles Harlan Clarke

Organist and Choirmaster
Grace Church, Chicago

Joseph W. CLOKEY

Dubert Dennis

M. M.
TEACHER — CONCERTS
First Christian Church
Oklahoma City

Maker, Awake thou
Matthews, Benedictus es
Malotte, Lord's Prayer
Maunder, Service
Marbeck, Service
Mozart, Glorious is Thy Name
Jesu Word of God
Noble, O Wisdom
Roberts, Seek ye the Lord

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Rogers, Hear us O Lord
 Shaw, With a voice of singing
 Stainer, Service
 God so loved the world
 Tucker, Nunc dimittis
 Weelkes, Let Thy merciful ears
 Wesley, Te Deum
 West, Magnificat Ef
 Whitehead, Now God be with us
 Woodward, Day Thou gavest
 Sun shall be
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Choral Music January to June
 Attwood, Turn Thy face
 Bach, Agnus Dei (B-Minor)
 Bairstow, Mag. & Nunc Dim. Ef
 Baker, Lord God to Whom
 Beach, Blessed are they
 Canticle of Sun
 Let this mind be in you
 Service Am
 Boulanger, Psalm 24
 Candlyn, Service G
 Chapman, All creatures of our God
 Clokey, Te Deum
 Darke, Lord Thou art my God
 Rejoice in the Lord
 Dvorak, Te Deum
 Gibbons, O Lord increase my faith
 Hilton, Lord for Thy tender mercies
 Holst, Psalm 86
 Howells, When first thine eyes unveil
 Ireland, Greater love hath
 James, Waters of Babylon
 Marbeck, Service
 Noble, Go to dark Gethsemane
 Grieve not the Holy Spirit
 Mag. & Nunc Dimittis
 Service Bm
 Oldroyd, Service in D
 Palestrina, We love the place
 Rowley, Praise
 Schuetz, Praise to Thee
 Sowerby, I will lift up
 Nunc Dimittis D
 Stanford, O for a closer walk
 Tallis, If ye love Me
 Tchaikovsky, Hymn to Trinity
 R. Thompson, Alleluia
 Victoria, Magnum Mysterium
 W. Walton, A Litany
 Weelkes, Let Thy merciful ears
 Willan, Magnificat Bf
 Missa Maria Magdalena
 D.M. Williams, Cantate Domino
 Darest thou now O squil
 Deus miseratur
 Grace be to you
 Hymn of the Immortals
 King Uzziah
 King's Highway
 Mag. & Nunc Dim.
 Now are we come to eventide
 Thou art the way
 Whispers of heavenly death
 V. Williams, At the name of Jesus
 Love bade me welcome
 Wood, Expectans expectavi
 Wright, Mag. & Nunc Dimittis
 Service G
 Adult chorus of 27—9s. 6a. 5t. 7b.

RICHARD ELLSASSER
 began the current season with recitals in Nebraska in late August and a subsequent tour through adjoining states.

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LIKE IT?

Compare this church with the one you probably play in and then say which looks more fitting as a monument to the Christianity humanity professes to believe in. Photo by Charles W. McManis, then stationed in Chalons, France, of the Basilica in l'Epine, Marne, France. The mixed-up world is all too evident—a horse tied in with oxen to replace motor transportation, a stunning cathedral-like church theoretically preaching peace but actually doing nothing to preserve it, while the secular armies of civilization, evidenced by the electronic antenna atop the derrick just left of the church, have gone out and are doing something at unlimited cost to themselves. None the less, here's a picture that grows in eloquence the longer it is studied.

LUDWIG ALTMAN

will teach organ and repertoire for the University of California, in Temple Emanu-El, San Francisco.

ENRICO BOSSI'S

manuscript Crepuscolo and Preludio e Fuga are being published by Edward B. Marks Music Corporation; they were never published during the Composer's life.

GUSTAV F. DOHRING

is retiring after many years in maintenance and organbuilding activities, and as representative of Hillgreen-Lane in the east; Julius C. Thieme, in organbuilding since 1909, is taking over for Mr. Dohring. More about these two 'men of action' in later columns.

GUILMANT ORGAN SCHOOL

faculty for its 48th year now beginning includes: Willard Irving Nevins, organ; Lily Andujar, Harold Friedell, Viola Lang, Martha Mahlenbrock, theory; James W. Blecker, improvisation; and lecture courses by: Dr. Charles M. Courboin, organ literature; Norman Coke-Jephcott, boychoirs; Dr. T. F. H. Candlyn, form; Dr. Moldenhawer, hymns.

BY RADIO

George Crook broadcasts over N.B.C. network Sundays at 8:05 a.m., e.d.t., from New York City.—Thomas F. Burroughs.

ROYALSTON, MASS.

First Congregational's 13-voice Johnson of 1863, described by Mr. Elsworth in May 1947 T.A.O., is to be reconditioned as part of the current remodeling of the Church. Money for the whole project is being raised by selling Shares at \$150.00 each, to be paid at the rate of \$5.00 monthly for 30 months. Hooray for the Rev. Frederick W. French who thus sets his congregation to work.



This month's PROGRAMS

Unless a program has special character as elsewhere defined it can be published in T.A.O. only when received in time for advance publication; closing date is 14th or 15th of month prior to date of playing.

DR. ALEXANDER McCURDY
begins the season with the following schedule, First Presbyterian, Philadelphia:

Sept. 28, 4:30, Mozart's "Requiem."
Oct. 5, Flor Peeters recital; 12, 19, Mendelssohn's "Elijah"; 26, Kodaly's "Missa Brevis." Later presentations:

Debussy's "Prodigal Son"
Richard Purvis' "St. Nicholas Mass"
Franck's "Mass in A"
Bach's "B-Minor Mass"
Robert Elmore's "Incarnate Word"
Sowerby's "Forsaken of Man"
Verdi's "Manzoni Requiem"
Brahms' "Requiem"
Dvorak's "Stabat Mater"

In addition there will be daily organ programs at 12:30, beginning early in October. The complete series is sponsored by the united First, Second, and Chambers-Wylie Presbyterian churches of which Dr. McCurdy is organist.

DONALD S. JOHNSON
Juniata College, Huntington
Oct. 26, 4:00, 3-43 Moller

Gabriele, Canzona
Bach, Toccata Dm
Handel's Water Music Suite
Noble, Autumn
Clokey, Bell Prelude
Elmore, Humoresque
Vierne, 4: Allegro Risoluto
ANDRE MARCHAL
Museum of Art, Cleveland
Oct. 8, 15, 22, hour not named
*Cabezon, Tiento
Purcell, Prelude
de Grigny, Fugue 5-Voice
Buxtehude, Prelude & Fugue Fm
Bach, Preludes & Fugues Dm, C.
Schumann, Fugue on Bach
Guilmant, Fughetta de Concert
Saint-Saens, Prelude & Fugue Ef
Barie, Prelude & Fugue Bfm
Dupre, Prelude & Fugue Gm
*Frescobaldi, Toccata l'Elevazione
Blow, Toccata
Pachelbel, Toccata Pastorale
Bach, Toccata F
Toccata & Fugue Dm

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Boellmann, Toccata
Gigout, Toccata
Barie, Toccata
Vierne, Toccata
Tournemire, Toccata
Widor, Toccata
*Hofhaimer, Fantaisie On Freudt
Pachelbel, Fantaisie
Bach, Fantasia Gm
Mozart, Fantasia Fm
Boely, Fantasia & Fugue Bf
Franck, Fantasia C
Liszt, Fantasia & Fugue on Bach

Mr. Marchal plays in Connecticut College, New London, Oct. 19; and in New York City Oct. 20.

The Museum presents Clavilux recitals by Thomas Wilfred Oct 10 at 8:15, Oct. 12 at 3:45.

CLAUDE L. MURPHREE
University of Florida, Gainesville
Oct. 12, hour not named
Shakespeare and Music
Beethoven, Coriolanus Overture
Stewart, The Tempest, 6 mvts.
Mendelssohn, Midsummer Nights Dream
C-Taylor, Othello, 5 mvts.
Tchaikovsky, Romeo & Juliet Overture

JACK OSSEWAARDE
Calvary Episcopal, New York
Oct. 1, 8:30

Marcello, Psalm 19
Couperin, Soeur Monique
Clerambault, Prelude Dm
Corelli, Prelude
Bach, Prelude & Fugue Ef
Leitz, Three Preludes
Reubke's Sonata
"Darwin Leitz, organist of Grace Church, Chicago, will soon be assistant to Ernest Mitchell in Grace Church, New York."

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Oct. 12, 8:30, Mr. Ossewaarde gives Harold Darke's "The Sower."

"All right, don't say I didn't let you know in time; if this doesn't reach you by the 10th, blame it on Uncle Sam's mail, unless you think the c.i.o. is to blame. And don't say the information isn't complete—unless you want me to give you the registration. Who knows? I might be in the mood to use the Vox on Bach."

This man's not only warm enough for the army to use, as they had it, but he's snap on the job. We believe it will be his first recital in his comparatively new position in New York City; it'll be two miracles if this issue reaches our subscribers by Oct. 1. He should have sent us the program in early August for the September issue, yes? "Let me know in advance," says he, "when you visit Calvary; for you I want to program the 'National Anthem.'" We could use a few more like him in our town.—T.S.B.

DR. ELMER A. TIDMARSH

Union College, Schenectady
Oct. 12, 4:00, Widor Program
7: Moderato, Allegro, Finale.

Gothic: Andante, Finale.

6: Intermezzo

5: Allegro, Adagio, Toccata

MONTGOMERY, ALA.

"We did R. Deane Shure's "Psalm 145" last Sunday and it went over big. We are doing Goldsworthy's "O sing unto the Lord," based on Bach's Bf Fugue. We broadcast every second Sunday; the organ is a 3-40 Pilcher, 40 ranks and no Vox."—Wm. F. Brame, of St. John's Episcopal.

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RICHARD PURVIS*American Composers: Sketch No. 69.*

Mr. Purvis was born Aug. 25, 1915, in San Francisco, and the available data are defective (not our fault) so that nothing can be recorded until we come to music. He studied organ, probably first with Wallace Sabin and Clarence Mader, later with such good Doctors as Courboin, McCurdy, Williams, Bairstow, though we have no proper data to show how long with each and consequently to whom to give the major credit. There were five piano teachers, including Lhevinne, and three theory, including the spectacular mathematician Joseph Schillinger.

When but a youngster of 11 Mr. Purvis became organist of St. James Episcopal, Oakland, Calif., and the next year he gave his first recital in public, on the San Francisco Civic Auditorium organ. He transferred to the First Baptist in 1929 and quit in 1932; from 30 to 35 he was staff organist for station KRE; 34-6 Calvary Presbyterian, San Francisco; 37-41 St. James Episcopal, Philadelphia; 39-41 he headed the music of the Episcopal Academy. In Feb. 1942 the army got him and he never got out until Dec. 1945.

In Jan. 46 he went to St. Mark's Lutheran, San Francisco, and in Feb. 47 to his present Grace Cathedral there, where he has a 4-84 Aeolian-Skinner, a boychoir, and a men's choir; in addition he is director of the Wednesday Morning Choral Club of women. The Cathedral's choir-room is equipped with a Baldwin grand piano and phonograph & recording equipment.

Mr. Purvis began his career as an organist, including recital work; he soon changed his status to that of composer, and the quality of his organ compositions inspired this sketch.

Published organ pieces:
Carol Rhapsody 1941, Leeds 60c
Chartres 46, Leeds 60c
Communion 42, Leeds 60c
Dies Irae 42, Leeds 60c
Divinum Mysterium 42, Leeds 60c
Greensleeves 44, Leeds 60c
*Gwalshmai, Leeds 60c
Idyl 43, Ditson 40c
Kyrie Eleison 43, Leeds 60c
Romanza 43, Leeds 50c
Spiritual 47, Leeds 60c

*Listed by the publisher but not found in materials available. There are evidently seven unpublished pieces, when we compare Mr. Purvis' all too abbreviated list with the titles found in reviews, in stock, and in the publisher's announcements; but this sketch has already been delayed too long to warrant further delay to straighten out this detail, important as it is: just don't blame it on T.A.O.

**William A.
Goldsworthy**
A.S.C.A.P.

Composers' consultant
in analytical criticism of
manuscripts
and preparatory editing
for publication

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234 EAST 11th ST. NEW YORK 3

In print there are also various anthems and works for voice, instrument, etc.; they include two piano pieces. At present Mr. Purvis' major work under way is something for Paul Callaway's Oratorio Society in Washington, D.C.; its text comes from the superb Moffat translation of the Psalms.

Actually Mr. Purvis did much composition during the war days in spite of enormous difficulties and this sketch would be false to its readers if such were not included. During that vicious catastrophe of The Bulge the whole American organ world was distressed over the loss of this most promising young composer, but by a kind Providence he was ultimately recaptured by the armies of decency and restored to the world of freedom—but let this phase be herewith recorded, ended, and dropped.

T.A.O.'s review pages have dealt with twelve Purvis organ pieces, giving warm praise to most of them. No reader can afford to rob his repertoire of organ music like Mr. Purvis has written.

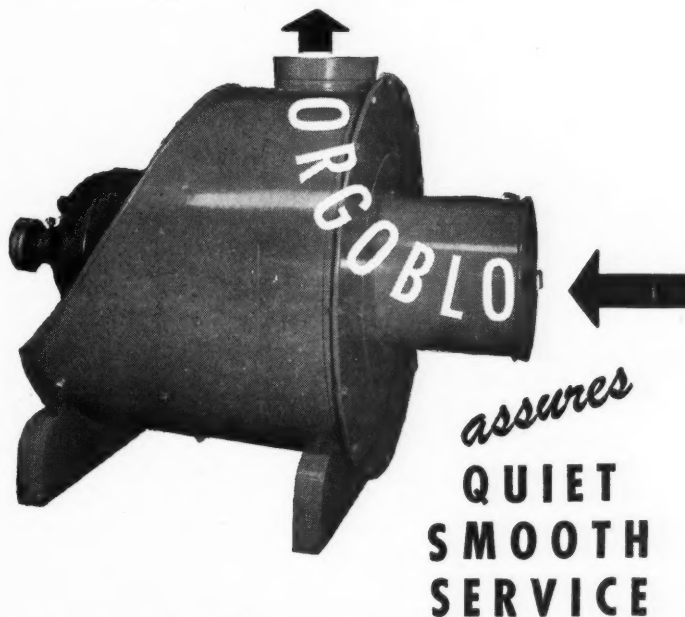
DONALD R. ORTNER

henceforth will likely make it tough for organists who don't know their jobs, for after some years as an organist himself he has graduated into the ministry and was ordained Sept. 14 and installed as assistant pastor of St. John's Lutheran, Toronto. He was born on a Sept. 2 in Bay City, Mich., had his

schooling in Michigan Lutheran Seminary, graduated from Northwestern College in 1944. He studied organ with Dr. Robert Baker, George L. Scott, and continued his music studies in Illinois Wesleyan University to earn his Mus.Bac. He has served as organist in various churches, beginning in 1938; while a student in Northwestern he was assigned to the stated job of assisting organists of Lutheran churches through the vicinity whenever the need arose. Mr. Ortner will know good church music when his future organist makes it for him. However, his interest in music has always been of secondary consideration, the ministry coming first.

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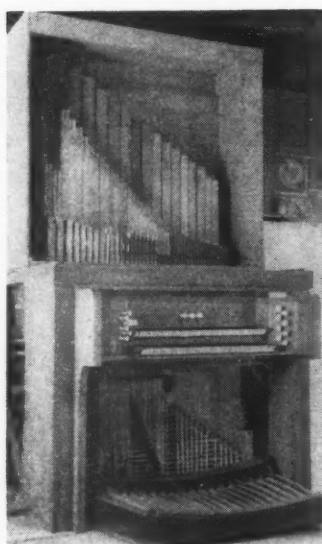
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DESTROYING FOUNDATIONS

Says the Pennsylvania Railroad, people who worked, saved some of their wages, and then invested them in railroads to buy equipment for other workers to use in earning their wages received \$6,583,761. less in 1946 than in 1936, while the workers who did not contribute anything to such equipment but used it only to make money for themselves got \$291,307,612. more. Those who made the work possible, got about 25% less; those who profited by the work got about 133% more. Is that fair?

MACY'S IN NEW YORK

has expanded its music department and will gladly sell you a pre-piano practise instrument (piano) at \$127.00; a Minshall-Estey

**WANT TO BUILD ONE**

Here's how to go about it without having to buy more than the minimum; it was done by Charles W. McManis while he was in the army in California, in a borrowed shop, with borrowed tools, and the minimum money. He made all his pipes of wood and reverted to the now frowned-on tracker-action. Swell and Pedal are done, a Positiv is yet to be added in front of the Swell. It was loaned to the Old Mission, San Miguel; Mr. McManis will probably keep it for his own office or home.

one-manual harmonium with 12 stop-tongues for \$1,319.00; a small spinet piano for \$464.00; and a 2m & pedal Allen electrotone for \$4,964.00. Step up and take your choice. Macy's has hired Carl Wiesemann to demonstrate the Allen electrotone for prospects.

METRONOMES

for the blind are now marketed by Franz Mfg. Co. On the new electric metronome, "Notches are filed at the four most frequently used tempos, 92, 100, 108, 112 . . . or small drive-screws are driven into specially prepared cases" at 20-point spacings from 60 to 200 speeds. The blind musician sets the pointer by feel and then "since the Franz electric metronome has a detent for each Maelzel degree, the pointer can next be moved to the exact setting by feeling each detent."

THE ORGAN

is a quarterly magazine published in London, giving stoplists & descriptions of organs, old and new, and photos of cases & consoles. Its publishers handle British subscriptions for T.A.O. and we handle The Organ subscriptions in return, at \$3.10 a year. Or send us a postcard and we'll send you their address and you can subscribe direct by sending an international moneyorder. Every American interested in the organ should have this quarterly.

ROBERT M. WEBBER

has been appointed to St. Mark's Lutheran, St. Louis, Mo., where he plays one of the new Baldwin electrotones and has an adult chorus of 25 voices. He was born in St. Louis, finished highschool there in 1941, studied organ with Lewis Flint, Harold Mueller, Howard B. Kelsey, has been playing organ since 1940. The world's politicians

made a mess of everything, so the world's peace-loving civilians had to sacrifice their time—and often their lives—to get things straightened out and these straighteners included Mr. Webber; during the 1944-6 period he was in Australia and played many wedding ceremonies there. Nobody has as yet played his; nor is his music education complete, having been interrupted by the war. (Of course wars and politicians do not concern organists.)

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A leprechaun, according to Irish legend, is a dwarf who keeps a pot of gold hidden away.

If you can catch a leprechaun, your troubles are over.

Because he keeps his gold just for ransom money. If you catch him, he'll quickly tell you where his gold is, so you'll let him go.

The best place to look for a leprechaun is in the woods. They're green, and only about nine inches tall, so you'll have to—

Or maybe you don't believe in leprechauns.

Maybe it would be more practical to just keep working for your money. But you can learn one good lesson from these little fellows.

A small pot of gold put to one side is a great help when trouble catches you.

And there's a much faster and easier way to get your pot of gold than by catching leprechauns. You can buy U. S. Savings Bonds through an automatic purchase plan.

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YOU OTTA KNOW

The organ world is composed of people well past the average in culture and honesty; it is important that such better people know and stand ready to guide events in the world they are or should be ministering to. Unionism is again attacking the railroads. Here are the facts, over the signature of Eastern Railroads, 143 Liberty St., New York: Length & speed of freight-trains have increased 39% but injuries to railroad workers have decreased 60%; taxes have gone up 76% and railroad wages 84%; average freight rates have gone down 23%.

STANDARDIZATION

has not made any astounding progress in organ consoles but the American Standards Association, 70 East 45th St., New York 17, N.Y., has issued an enormous set of printed standards covering almost every realm of construction and engineering, for sale at from 10¢ to \$2.00 each, most of them costing 25¢. Organbuilders, established or amateur, may find some of them useful.

PORTER HEAPS

of Chicago gave ten recitals in Columbia, S. A., on the Hammond electrotone he took with him for the purpose.

T.A.O.'s TROUBLES

"You're not the only one who's Gotta Stay Awake all the time; when you demand events-forecast so early, our publicity isn't ready yet." So he sent a typewritten program, which is all T.A.O. wants for its advance-programs department. Our September issue was closed and ready for the presses Aug. 25 at 8:30 a.m.; it did not reach the postoffice until Sept. 5 at 7:00 p.m. Whose fault? Chiefly the fault of inflationary wages of loud-mouthed unions, which makes printing-costs skyhigh—and regrettably, our own workmen all along the line do not benefit from them at all, so don't blame the wrong people. It's the unhealthy condition of the day. Nobody connected with T.A.O. is to blame, but everybody is affected adversely by it just the same.

A subscriber renewed by paying a local news-agent on Aug. 7; that renewal did not reach the subscription workshop till Sept. 8, 32 days later. No harm done; but don't blame T.A.O. for delays inflicted by agencies; just rest in peace and all will ultimately be well with the world.

Wanted: A good-looking girl, believe it or not. That was the ticket. They asked T.A.O. for one. I've often wished all the good-looking young ladies would send us their photos for file; here's a time we could have used such. Anyway this was (not is) an opportunity for side work of the best kind in organplaying, a few hours a day, three days a week, in most pleasant (and safe) surroundings. You never know what T.A.O. will be required to supply in these days. We had a few suggestions, so the place is filled.

EDOUARD NIES-BERGER

makes his New York debut as conductor of the Nies-Berger Chamber Orchestra Oct. 4 in Town Hall. The group, composed of 20 players from the New York Philharmonic, will present chamber music by contemporary composers and others. Clokey's Partita for organ & strings will be given its premiere, Mr. Nies-Berger playing and conducting from the organ. Other composers will be Montclair, Mozart, Schoenberg, V. Thomson, Roussel. He will use the Clokey Partita on his early 1948 tour.

N. LINDSAY NORDEN'S

175th published work is an anthem, "Thy servant Lord," published by Schmidt. Mr. Norden, organist of Rodeph Shalom Synagog, Philadelphia, has been appointed also to Hanover Presbyterian, Wilmington, Del.

A.G.O.

"Will you advise if the person involved is eligible to use A.G.O. after his name?" A newspaper clipping of an advertisement was enclosed, showing that the man did not "use A.G.O. after his name" but merely said he was a member of the M.T.N.A. and the A.G.O. He is a member of the Guild and has the right to so state; but only one of the surviving founders of the Guild, of which there remain 15 from the original 145 listed, is entitled to use the initials A.G.O. after his name. The initials F.A.G.O. may thus be used by those who earned the fellowship certificate, and A.A.G.O. by those earning the associateship. Mr. Elmer supplements the original examination report of last month by adding one successful candidate for the choir-master certificate—Charles B. Allison.

JAMES D. D. COMEY

died Aug. 7 at his home in Fall River, Mass. He was born in New Bedford in 1869, had his schooling there, studied organ with Allen W. Swan and H. C. MacDougall, theory with Sidney Homer; these studies he supplemented with Guilmant in Paris, Turpin in London. He was organist of Clarendon Street Baptist in Boston and became also director of music for the First Baptist, Fall River; after 18 years he resigned from the Boston church and devoted all his time to the Fall River First Baptist, remaining there 56 years. (Data by G. W. Needham, to whom thanks.)

LOUIS E. JOHNSON

died Aug. 3 in Chicago, aged 56. A graduate of the American Conservatory, he taught organ and piano for many years. He is survived by his widow, a son, and daughter.

MARY TUFTS MILLS

died Aug. 17 in Rahway, N.J., aged 82. For 25 years she was assistant to her father John M. Mills, organist of St. Paul's Episcopal, and directed the junior choirs.

HARRY ROWE SHELLEY

died Sept. 12 in Short Beach, Conn., at the age of 89. A sketch of his career will be prepared for later columns.

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Miss Carrell was born on a Nov. 5 in Philadelphia and after the usual schooling took courses in commercial art & designing in the Philadelphia School of Industrial Art and New York Pratt Institute. She has been in business on a free-lance basis for herself for almost a decade and her textile designs have gone to department stores in many American cities, Honolulu, Panama City, Havana, Athens, Stockholm.

But at heart she is also and equally an organist. Her teacher was chiefly Frederick E. Starke and she took courses in the Westminster Choir College and the Wellesley Conference. She is intensely interested in



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the organ as a concert medium and has played in some unusual places, among them Fonthill Castle near Philadelphia, a 200-year-old Mercer estate with a guestbook recording over 5000 names.

Says Miss Carrell, "I have played three services a Sunday for two years in St. Paul's and St. Brenden's churches in Los Angeles to congregations often numbering 2000. Although a Presbyterian, my interests are in the Episcopal service.

"Having several months of free time each year I planned a course to foster interest in the more classical organ literature. Many editions of organ music being somewhat incomplete, the student will be capable of working longer periods on his own if he has the benefit of preparatory explanations and understanding; the exchange of ideas is valuable. These courses cover standard works related to each period, through lectures, recitals, research, constructive criticism and discussion, as well as field trips to larger organs."

On this point Miss Carrell uses the phrase, "third musical generation from Camille Saint-Saens," meaning that Saint-Saens taught the teacher of her teacher. An enlightening comment by Miss Carrell on modern music will be found on other pages of this or a later issue.

A COGENT THOUGHT

"Music is wholesome, it is universal, it is a constructive outlet for leisure time. It is most needed in this age when Americans are living in high tension."—L. G. La Mair, Music Institute of America.

COAL GOING UP?

And it's going out too. The White House said July 19 that 30,000,000 tons were sent abroad during 1946. Even at that, "our coal exports fell considerably short of meeting the full essential requirements of many countries." That's just too bad. You can't raise coal and war too, and it's so necessary that America raise the coal and ship it to Europe so Europe can the more quickly raise the next war. Let Americans freeze; Europe will then make it quite hot enough for us all eventually.

PRIZES & COMPETITIONS

As announced by the donors on another page

of this issue, a total of \$1000. is being offered by Schulmerich Electronics.

Maurice Whitney won the \$100. prize and publication for his Adagio & Fugue for woodwind quintet, sponsored by Composers Press. Its 1948 competition closes March 1, 1948, for a song, church or secular, anthem with organ accompaniment, or quintet for clarinet, French horn, violin, viola, cello.

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